TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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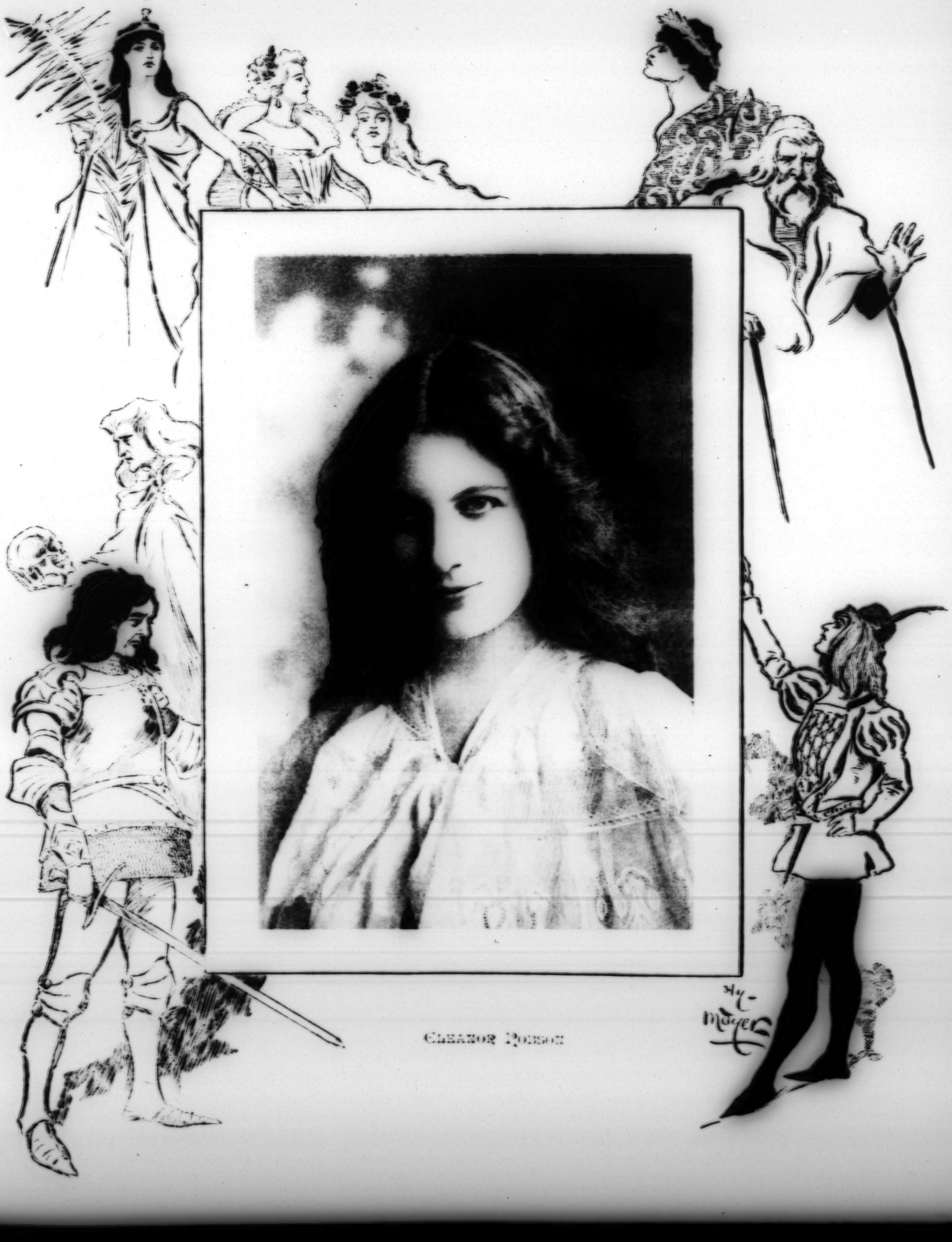

ELEANOR ROBSON

THE MATINEE GIRL.

Last year the season closed like a clam. This year it lingers and will go out with the Goodwin production of Shylock, which certainly, for one reason with another, ought to be an interesting event.

Besides this the Fitch plays are still going on; the Tell-Me-Pretty-Maidens and their kind sirs show no abatement of popularity; Julia Marlowe is pleasing housefuls, and there is none of the apathy noticeable that sometimes makes itself felt in early Summer audiences.

But the month of May in New York is like a tonic. Life surges, effervesces and froths over the top. There are times when days are dark and dull and the world seems to be showing signs of wear, like an old house revisited after a long absence.

But when May is here the city is as coquettish as a maturing beauty anxious to show that she still has the power to charm.

The squares are wonderful bits of picturesqueness, more lovely with the coming of every Springtime. Entering one of them it is possible to feel quite sylvan, if there are not too many nursemaids about.

Central Park glitters in its radiant greenness, and its bloom of magnolia and lilac. The fragrance of Spring is all over the earth. The grim old statues along the Mall seem to have cocked their heads to one side to listen to the twitter of the birds.

Even the obelisk looks gay, and one can begin to believe that the mystical inscriptions are jokes from the humorous papyruses of early Egypt.

Many theatrical faces flash by on the East Drive these fine afternoons, and every one looks ridiculously young and happy. The magic elixir of the stage endows them with perpetual youth.

One of the pleasantest matters to record in connection with the success of the magic circle of Fitch plays is that every one seems to rejoice in the author's triumph.

Usually in cases like this a set of disappointed and disgruntled and unsuccessful ones arise and raise up their voices in a chorus of criticism or endeavor in some way to cheapen the fame of the man who has won.

If they cannot do anything else they will predict some failure in the future, or will croak out some prophecy that it is a cooked-up victory, or a chance blow, or any old thing that will seem to make the success less.

This is one of the unpleasing things that even the least form of success seems to engender. It is almost impossible to gain fame as an actor, a playwright or a musician and still be loved.

The germ of failure and the microbe of success are the deadliest enemies. When they meet they arch their backs and spit at each other. It is the same old story the world over, and it is one of the meanest things that our human nature is up against.

Take the pretty girl at the hotel—the prettiest one—and just notice how awfully popular she is with the other women!

They fairly grill her in the fire of their petty criticism, and if she is decent-minded enough to understand the case and still be nice to them they begin to give out venomous little bits of malice intended to poison her happiness.

If women would only get together and devote some of the attention they give to developing their busts to expanding their souls a bit, this would be a happier world.

It is a blessed dispensation of providence that the Fates usually send intelligence in the same bundle with success, and the man who has written the opera or the book that makes a hit, or who paints the picture that wins all the applause, can afford to chuckle and be kind to the mud-throwers.

Sourness and small-mindedness are invariably accompaniments of failure and unhappiness. That is why it is always a capital plan to show a smiling face to the world, even though Fortune's phiz may be frozen to the smiler.

Clyde Fitch didn't gain heaven at a single bound. He toiled up hand over hand, but it's not likely that he got grouchy over things while he was trying. He just held on.

And now that he is on the top rung, waving his little American flag, it's a delightful thing to hear people on all sides saying that he deserved it, that he was a good fellow and a clever one, with grit and pluck as well as talent.

Peter Finley Dunne, who wrote "Dooley," is the latest one to come in for roasting. There is a series of rumors out about him now, alleging all sorts of crimes, from reversing his cuffs to having big head.

Which reminds the Matinee Girl of another rumor about him. It has been written and is admitted by the author that the famous Hennessy is modeled from a real character, a somewhat eccentric old Irishman whose conversation was so philosophical and witty that many of the younger newspaper men of Chicago were wont to gather at his hospitable establishment for the purpose of listening to his talk.

On one occasion the old gentleman's condition was such, when the hour grew late, that it was deemed advisable to escort him to his home. So a number of the men undertook the task, and on arriving at their destination they started their charge up the dark stairway, undesirous for several reasons of accompanying him to the waiting arms of his wife.

The old man started gaily, but after a few steps his progress became unsteady and the watchers below, standing with nervous suspense until the ascent should be safely accomplished, heard him stumble and then regain his footing. But no one dared to go any nearer.

Finally, when he was quite near the top, and those below had begun to breathe easier, he gave one tremendous slide and tumbled down the stairs into their arms.

They picked him up, readjusted his hat and started him again with admonitions to be careful. But before he began the second climb he turned with fine scorn upon the author of "Dooley:"

"Dunne," he said, "I taut ye was me frind. An' ye thripped me!"

If Eric Hope were only as entertaining on the stage as he is in the witness chair he'd be among the most brilliant successes of the season. Some of his replies were so good that the cross-examination reads like a Dolly Dialogue.

"Now, you won't be witty with me this morning, Mr. Yarmouth," the defending lawyer bantered.

"I'll try not to, old chap," answered the Earl, which with his pronounced English accent was inimitable.

"Was George Alexander Sylvester, or whatever the name was, your name when you were born?" asked the lawyer.

"Not until I was christened," said Hope.

"Don't men usually attend ballet dances to observe the legs of the dancers?" thundered the lawyer, referring to the plaintiff's performance.

"I don't think they'd care to observe my legs," he answered modestly.

"Do you think it's dishonorable to drive a cab?" demanded the lawyer.

"Not dishonorable, but highly unsafe," chirped the Earl.

At all events he was ingenuous in his answers to the legal would-be browbeater that opposed him, fuming and sputtering while the Englishman sat calm and imperturbably good-humored, offering to sing for the jury, and making sketches for the reporters.

But blood and breeding are not always the stuff from which good actors can be made, however. Take this instance of a man notably self-possessed under a fusillade of most unpleasant questions—on the stage he was awkward, ill at ease in his clothes and generally uncomfortable.

Robert L. Cutting, whose appearance on the professional stage several seasons ago will never be forgotten by those who witnessed the performance, is charming in private life, and the pronounced legginess that marred his stage presence is never in evidence in a parlor or on Fifth Avenue. As an actor he was impossible.

The Matinee Girl is in receipt of an interesting letter from "Alamo Dick," who invites her to go to Texas and has set the invitation to music. He says he is writing a play, and goes on: "The plump soubrette in the room below is singing some garish song of pity and how the town lights glow and the churchbells go ding-dong, while I in the room above recline with my head on my pillow hard, hunting a plot for a play divine, that will prove my winning card.

"And just when the outline I faintly trace and try to get scenes to fit, the gong for dinner fills every space and hunger says follow it. The soubrette sits on the chair next mine and babbles in trilling tones, while the heavy trag. in a piteous whine begs the landlady for the bones. I will hie me away to the distant hills, where the grasshopper's merry song will tear my thoughts from sorrow and frills and the landlady's fearful gong. Then I'll write a play with an airy name, with the scent of new mown hay. No villain at all, but love and fame, will fill each act of the play. There will be no sorrow; no tears to shed; just a play like you and I would like to see before we are dead and go to our homes on high."

But why should the tragedian beg for the bones? Is he thinking of going into a minstrel show?

THE MATINEE GIRL.

FATHER M'LAUGHLIN HAS RECOVERED.

The Rev. Father William A. McLaughlin, of St. Stephen's Church, Germantown, Philadelphia, has gone to Atlantic City to recuperate after a long illness that it was believed at one time would result fatally. Father McLaughlin is known as the actor-priest, having been at one time an actor. He has always retained his interest in the profession and is beloved by scores of players, who have received at his hands the warmest hospitality. "Father William," as he is affectionately known among his friends, counts as his personal friends Andrew Mack, Robert B. Mantell, James O'Neill and a host of others, who will learn with pleasure of his recovery. It was in St. Stephen's Church that the funeral of the late Edward Marble, a life-long friend of Father William, took place last August. On the upper floor of the convent that adjoins the church is a tiny stage with every modern improvement. Here the reverend father delights to put on plays, staging them himself with a cast which he selects carefully from the dramatic association connected with his church. Some time since the Mother Superior suggested mildly that as the convent rooms were becoming crowded it would be well for Father McLaughlin to tear down the stage, turning the space into another room. The priest's reply was characteristic: "Take all else that I have, but not while I live will I consent to give up my little theatre."

THE NEW WAGNER THEATRE.

The new Prince Regent Theatre, or Richard Wagner Festival Playhouse, in Munich, Germany, is advancing toward completion. The theatre is on the banks of the river Isar, and is being constructed according to the ideas of Richard Wagner. The stage is built of stone and iron and is the work of the famous stage architect, Karl Lautenschlaeger. It will be, it is said, unequaled in mechanical completeness. The seats arise like an amphitheatre to the height of the royal boxes. The interior will be elaborately furnished. The theatre will open to invited guests on Aug. 20, and to the public on Aug. 21, with a performance of Die Meistersinger by a special cast of the foremost German operatic artists.

A FAMOUS JEWISH PLAY REVIVED.

At the People's Theatre last Wednesday evening, Jacob Gordin's drama, Cardinal Richelieu, was revived for a single performance by the regular stock company. While as a play Richelieu is not one of Gordin's best, it is so interesting in plot and so full of opportunity for picturesque theatric display that it has long held favor among the theatregoers of the Ghetto. Moreover, two of the most prominent actors of the local Jewish stage, Adler and Rosenthal, have made fame in the principal roles, and as they were billed to appear in Wednesday night's performance the house was filled completely.

Gordin's Richelieu is, to a degree, historically accurate, although but few of its actual situations are founded on fact. The hero of the drama is Solomon Kaus, a Jewish inventor, to whom some authorities give the credit of the discovery of steam as a mechanical power. The story of Gordin's play is as follows: Solomon Kaus, living quietly in Paris with his wife and her sister, Janetta, perfects, after much toil and experiment, the plans for his engine. Janetta is loved by Sherbelieu, an adventurer, and also is in the good graces of Richelieu. Sherbelieu, appreciating the value of the discovery, corresponds with Lord Worcester, an Englishman, about it, offering to procure for him the original drawings made by Solomon Kaus. Lord Worcester enters into the plan, and Sherbelieu so manages that the inventor is arrested and brought before Richelieu as a political conspirator. Janetta indicates to Richelieu that Kaus is insane, and he is sent, in chains, to the asylum. There Sherbelieu and Worcester come to him, offering to pay him a large sum and to secure his release, if he will give them the plans for the engine. Solomon Kaus, near distracted by the terrors of the madhouse, takes the precious drawings from his breast and gives them to the two villains. In return they hand him a scroll, supposed to be the order from Richelieu, by which he will be made free. Worcester leaves hastily with the drawings. Solomon Kaus, having discarded the uniform of the asylum to go away with his wife, proudly opens the document. It proves to be worthless. He has been tricked. He flies into a fury, pounds and writhes impotently at the iron gates, seeking to follow Worcester, and the madness of which he has been falsely charged now becomes, in his moment of supreme disappointment, a reality. Eventually, after the lapse of months, Richelieu suspects that injustice has been done Solomon Kaus. The inventor, now a maniac, is brought before the Cardinal. He talks wildly of his machine, illustrating with his hands the revolutions of the wheels. But in the course of his ravings he says words that convince Richelieu of the villainy of Sherbelieu. Sherbelieu is, in turn, sent away in chains. Justice comes too late, however, to save the old inventor. He does not recognize his wife, the kindly words of Richelieu are unheard by him. But he seems to appreciate that a change has come in his condition, and this thought, too great for his diseased mind, brings on a mad raving that ends in death. His wife, unable longer to bear her misery, falls dead beside him. The stage grows dark upon this scene, and directly from the distance comes the sound of many voices singing an anthem. When the stage is lightened again a scene representing a park is disclosed. In the centre stands a bronze statue of Solomon Kaus, decked with laurel wreaths and flowers. An orator proclaims eloquently the virtues and accomplishments of the dead inventor, and the choristers sing their anthem again as the curtain falls. It is a telling epilogue—a forceful representation of the irony of fame.

Richelieu and Solomon Kaus are, of course, the commanding figures of the play. Little interest attaches to the other characters, save that in Susanna is shown a touching picture of devotion, and in Janetta is displayed strikingly the cruel and selfish yet buoyant nature of the typical wanton. Richelieu, though the title-role of the piece, is really secondary to Solomon Kaus. The emotions of the inventor are the emotions that appeal to the audience. The Cardinal represents merely the majesty of human laws. Solomon Kaus represents the nobler majesty of the human heart.

Jacob Adler has in Solomon Kaus a role in which the best of his dramatic qualities are displayed. At first he is the calm, sure, dignified man of science. When arrested and brought before Richelieu he shows most effectively the modesty of the great-brained man awed by the pomp and ceremony of the court. A very interesting psychological point is made in this scene by the dramatist and is wonderfully brought out by the actor. Solomon Kaus, innocent of political intrigue and perfectly sane, appears, because of his sensitive temperament, to be guilty, and, later, mentally unsound. A less noble man than Kaus might, in similar circumstances, put his accusers to rout by an assumption of innocence. Kaus, relying upon his innocence, is condemned. Adler's acting in this scene was perfect. In the third act—the scene being the insane asylum—Adler rose to a magnificent height of dramatic fervor, when Kaus discovers that he has been tricked and real madness comes upon him. Also in the last act the player showed superbly the workings of the maniac's mind. The death scene was almost too horrible to look upon, so realistic it was, and so supremely pitiful.

Rosenthal, who, like Adler, learned his art in Goldfaden's company, was in the role of Richelieu no less admirable than Adler as Solomon Kaus. In make-up and in bearing Rosenthal presented a fine picture of the Cardinal. His every look and movement indicated the man of power, cloaked in a gracious and courtly demeanor. Rosenthal read the lines in scholarly fashion, and his impersonation, considered in its entirety, left no room whatever for adverse criticism.

Mrs. Adler played Susanna with good emotional power. Miss Weissman, who, owing to Mrs. Thomashefsky's illness, played Janetta on short notice, gave a creditable performance. The others in the cast were, with one or two exceptions, acceptable, and the mounting of the play was very satisfactory indeed.

COMPANIES CLOSING.

Charles K. Champlin company at Red Bank, N. J., May 20.

Blanche Walsh at Montreal, May 25.

May Irwin at Toledo, O., May 18.

Rentfrow's Jolly Pathfinders at Little Rock, Ark., May 4.

Lester Walter Stock company at Renovo, Pa., May 18.

Monroe and Sage's Prisoner of Zenda at Altoona, Pa., May 16.

Walker Whiteside at Norristown, Pa., May 22.

Hearts of the Blue Ridge at Pittsburg, Pa., May 25.

The Spun of Life, May 11.

GOSSIP OF THE TOWN.

Walker Whiteside's latest play, Heart and Sword, a romantic comedy, has made such a hit with public and managers, and the demand for it is such that Shipman Brothers, Mr. Whiteside's managers, have decided to open the season with it. The present tour South of ten weeks, ending May 22, has been very successful. Mr. Whiteside's company is said to be exceptionally capable, and the play is reported to have fine lines, interesting situations and stirring climaxes. Heart and Sword will be staged with new and effective scenery and settings. It will occupy the boards until January, after which time Mr. Whiteside will carry out his already announced project of producing Richard III upon an elaborate scale.

The Earl of Yarmouth, professionally known as Eric Hope, recovered, on May 14, a verdict of $2,500 in his suit for $25,000 damages for libel against the *Morning Telegraph*, of this city.

George C. Boldt, proprietor of the Waldorf-Astoria, has secured a judgment against the Earl of Yarmouth, professionally known as Eric Hope, for $106.19, that it is alleged the Earl owes for board and lodging.

George K. Fortescue was a passenger on a Columbus Avenue trolley car that collided with a truck on May 13. He nursed a bruised shoulder as a souvenir of the smash-up.

Lillian Hale Emery returned to town last week after a successful season as leading woman with the McAuliffe Stock company.

The Frank E. Long company was quarantined at Baraga, Mich., May 4, Nana Sullivan, the leading woman, having been attacked with smallpox.

Paula Wirth, leading woman of the German Stock company at the Pabst Theatre, Milwaukee, obtained a decree of divorce from Hans Berg in that city May 9.

Bijou Fernandez played Mrs. Godesby in The Climbers at the Bijou Theatre May 14, owing to the illness of Clara Bloodgood.

Frank L. Perley has sold the English provincial and colonial rights to The Fortune Teller and The Singing Girl to George Musgrove, who will send The Fortune Teller on tour at once.

William Hepner has sued A. H. Chamberlyn and Frank R. Robinson for $373, alleged to be due for wigs furnished for the production of The Prima Donna.

Alexander Abu-Khalil, a Syrian, recited in English a number of Shakespearean selections at the Y. M. C. A. Hall, West Fifty-seventh Street, on May 13. His work made a most favorable impression.

The stockholders of the Madison Square Garden Company elected at the annual meeting May 14 the following directors: F. K. Sturgis, Charles Lanier, W. F. Wharton, H. H. Hollister, Stanford White, J. Pierpont Morgan, James T. Woodward, Walter C. Jordan, James C. Young, D. O. Mills, and W. C. Gulliver.

A theatre managed by and catering to negroes, with a negro stock company, is talked of in Chicago.

Ben Greet has bought the Savoy Theatre, London.

A protest against the discharge in bankruptcy of Cole and Johnson was made by M. B. Leavitt, one of their creditors, in the Supreme Court last Tuesday. Mr. Leavitt alleges that the actors instituted the bankruptcy proceedings to avoid paying a judgment recovered by him against them. The district attorney's office is investigating the matter.

An opera company may occupy the Standard Theatre, Kansas City, next season.

Harry Harris, manager of Amelia Bingham's company, will take a vacation at Mount Clemens, Mich, and then return to town to make arrangements for the production of a new play by Leo Ditrichstein.

Sallie Stokes, professionally known as Sallie Saxon, was married to R. A. Osborn in Chicago May 11.

On the steamer *Teutonic*, due here from Liverpool to-day (Tuesday), is Laura Millard, formerly prima donna of the Castle Square Opera company, who has been in Europe for the past two years.

A monument to Ole Bull was unveiled at Bergen, Norway, May 17.

Charlotte McKim obtained a divorce from Ernest R. McKim in Boston, May 13.

Mr. and Mrs. Carl Strakosch (Clara Louise Kellogg) arrived here from Europe on May 13, to attend the funeral of Mrs. Strakosch's father.

Anna Held presented a bear cub, that she has had as a pet, to the Central Park menagerie last week.

Sarah Bernhardt and M. Coquelin will open their London season at Her Majesty's Theatre, June 3.

Bert C. Dunn and Blanche O'Neil were married at Des Moines, Iowa, recently.

Madge Tucker has returned to her home in Chicago after a trip to the Pacific Coast.

SOME QUAINT STAGE DRESSING.

Since Garrick's productions at old Drury Lane and those on our New York stages of today there have been some wonderful changes in presentation. One of the most marked changes we find in the manner of costuming.

Garrick's actors made very little effort to dress their various parts in character. They were only required to look fine, and they appeared in the most elaborate toilettes,—toilettes which conformed to the prevailing fashion of that day, no matter what might be the period of the play.

The women players vied with one another in building up the most amazing and towering coiffures, which were trimmed with a variety of stiff and spreading ornaments. Juliet was played in such a head dress, and one can imagine the difficulties Romeo must have experienced when trying to embrace the fair daughter of Verona.

These stage noble ladies also wore crinolines and such sumptuous trains that they were obliged to be constantly attended by pages. In the most intimate and domestic scenes the pages never once dropped the trains of their mistresses. So there could be none of the crossing and recrossing which give life and realism to our modern drama.

Mrs. Clive and Peg Woffington when doing the pert part of a maid, or the more *gauché* one of a farmer's daughter, presented themselves in white satin shoes and with hair dressed according to the marvelous canons of the London fashion.

Garrick himself played Macbeth in a court suit of sky blue and scarlet, while his Lady Macbeth wore a large crinoline. Richard he dressed in a nondescript fancy costume, and his Richmond was much admired in the uniform of a young guardsman. Othello was played in a cocked hat and scarlet uniform. Regan, Generil, and Cordelia in Garrick's King Lear, wore hoops, and the unfortunate king was himself resplendent in lace ruffles. Full bottom wigs were then worn with Roman dress.

Old dresses that had been cast off by noblemen and ladies of quality found their way to the theatre, where they were used for all sorts of characters, whether appropriate or no.

In Garrick's company was the famous Mrs. Bellamy, whose own life was such a thrilling melodrama. She was so popular with the smart set of London, and received from these noble friends so many favors, that her women associates at the theatre were filled with jealousy.

At one time the play of Antony and Cleopatra was to be produced, and Mrs. Bellamy was cast for the Egyptian queen. By some fortunate stroke she secured a dress that had been worn by the Princess of Wales at her own birthday *fête*. This dress, having adorned a staid English matron of the Court of George III, was not considered at all inappropriate for the sorceress of the Nile.

Mrs. Bellamy's maid was set to work on the gown and took in the ample waist that it might fit the willowy figure of the actress. Jewels were borrowed for the occasion from some noble patronesses, and the mimic queen looked forward with fluttering anticipation to the sensation she felt certain her appearance would create.

But, alas! in this occasion "smooth success was not strewed before Cleopatra's feet." In an unlucky moment her maid left the royal gown unattended in the dressing-room and the door open. Another actress, who was to play Octavia in the play, passed Mrs. Bellamy's room and saw the gown thus unprotected. Here was a chance for revenge. Quietly Octavia slipped in, and with a jealousy startling in its realism, caught up Cleopatra's gorgeous raiment and hurried away with it to her own dressing-room.

Of course there was a scene when the theft was discovered. But the Egyptian queen for once got worsted. That night the Roman matron Octavia triumphantly sailed on the stage arrayed in her rival's finery, while Cleopatra went through her part dressed in a plain though modish white satin gown. The audience, quite ignorant of this agitation in mimic royal circles, were perfectly satisfied with the appearance of both ladies.

Mrs. Siddons never had the art of dressing herself. When Garrick brought her in from the provinces and she made her first appearance at his London theatre it was in the character of Portia. A newspaper critic of that time says: "On before us tottered rather than walked a very pretty, delicte, fragile looking young creature, dressed in a most unbecoming manner in a faded salmon-colored sacque and coat."

Some years later, when she had become famous, Sir Joshua Reynolds designed her costumes for Lady Macbeth. To read a description of them now reminds one of the circus lady who drives the chariot in the parade, so much gold lace and spangles there was about them. But for the sleep walking scene Sir Joshua showed his artistic skill in designing clouds of white drapery which swathed the pale, drawn face of the actress, and lent an appalling weirdness to her appearance.

John Kemble was the first real reformer of stage dressing. Still, he played Hamlet in a modern court dress of rich black velvet with deep ruffles. He wore buckels on his shoes and powdered his hair. He also wore a star on his breast and the garter and pendant of an order. Later Charles Kemble set about the costume reform in dead earnest.

Edmund Kean's reign saw many changes. But when this actor made his first appearance at Drury Lane it was in the character of Shylock, for which he carried his special wardrobe tied up in a handkerchief.

Macready's father was experiencing grave financial trials, and the young man gave up college and took to the life of an actor that he might help bring things to a better state. He made his first appearance in Romeo at his father's Birmingham theatre. In a burst of paternal pride the old gentleman had his son's portrait painted in this part. Altogether likely he went deeper into debt for it. The picture shows us a chubby faced lad dressed in a close fitting white satin tunic and knee breeches, slashed with purple on the breast and thighs. A broad sash encircled his body almost up under his armpits. He wears an upstanding ruff close to his neck, white kid gloves, white silk stockings and buff leather dancing pumps. In one hand he carries a large black hat, trimmed with a very forest of white plumes.

Charlotte Cushman was in New Orleans singing in opera when her voice failed. Such a calamity brought utter despair to the ambitious girl. A Mr. Caldwell, manager of the principal theatre in New Orleans, tried to cheer her, and suggested that she study for drama. Miss Cushman seized upon this suggestion and went to work.

Not long afterward the leading actor at Mr. Caldwell's theatre was to have a benefit. He chose the play of Macbeth and very kindly invited Miss Cushman to play Lady Macbeth for him. She accepted the invitation with delight. But so anxious was she to appear, and so fearful lest something might happen to prevent, that she never told Mr. Caldwell until the day before the performance that she had no costumes and no money with which to buy any.

In this extremity he gave her a note of introduction to the tragedienne of the French theatre in New Orleans, which then employed some of the best French artists in its company. In the note he asked Madame Closel to help Miss Cushman to a costume for Lady Macbeth.

At that time Miss Cushman was a tall, lanky girl of nineteen, and Madame Closel was a short, fat little person, not five feet high, and with an enormous bust and a waist twice the size of the American girl's. After reading Mr. Caldwell's note she looked up at the anxious young woman before her and burst into laughter. It seemed so absolutely ridiculous to attempt to cloth this towering young aspirant in any of her costumes. But Miss Cushman was so desperately in earnest that the good-natured little French woman set about seeing what could be done. By dint of piecing out the skirt of one dress it was made to answer for an underskirt. Another dress was taken in in every direction and worn over the first. In this patched up costume belonging to a foreign actress our great American Cushman first played Lady Macbeth.

The elder Booth, as every one knows, was a genius. Nordeau and other learned psychologists have written any quantity of literature upon the abberrations of genius, but one shrewd old lady summed it all up in the sweet Christian apology, "Geniuses hain't accountable."

When a lad it was Edwin Booth's duty to modify his father's temperamental freaks, also to act as his dresser at the theatre—by no means an enviable task.

One day they reached New York, where the great actor was to appear that night at the National Theatre in Richard III.

At the hotel where they stopped Mr. Booth fell in with a lot of old cronies, and before night he was under the irresponsible domination of genius.

When it was time to start for the theatre Edwin sought his father out and urged him to go and get ready for his performance, but Booth stubbornly refused to go near the theatre or to play that night. Edwin grew desperate. He pleaded and coaxed until his father impatiently turned upon him and said:

"Go and play the part yourself."

In despair the poor boy hurried off to the theatre and told the manager of his father's state of genius.

"Never mind," the manager said, "you go on and play the part and I will apologize to the audience."

Young Edwin had only appeared on the stage a very few times, and then only in small parts, but he knew the lines of Richard. It is probable that his heart beat high in anticipation of this great opportunity as he rushed excitedly to the dressing-room. Some of the members of the company hurried him into his father's costume, while others listened to his recital of the part.

He was only a stripling, barely seventeen years of age, and his father was a large man, so that the costume bagged on the boy's slender form. But the audience cheered him, and if his form was lost in the baggy costume not so his talent, for he made a most successful bow in Richard.

GERTRUDE ANDREWS.

FOOTLIGHT PRIMER.

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THE STAR.

This is the Star, whose Dressing-Room
Must always be the Best,
He draws the Audience and his Pay,
While others Do the Rest.

Please put his name in Capitals,
Or else he will not Play;
If you let on he's married, why
The Girls will stay Away.

THE GIRL WE LOVE.

The Girl We Love, by Henry White and Charles Dickson, a romantic comedy of the present day, with the scene laid in Virginia, was produced at the Amphion Theatre, Brooklyn, May 13, with the following cast:

Victor Sherman	Charles Dickson
Sukey Smithers	Lillian Burkhart
Colonel Gordon	Atkins Lawrence
Will Blandon	Howard Hall
Benny Burley	Thornton Cole
Jeff Preston	Benjamin D. Deane
Elijah Lumsden	Charles E. Fisher
Dr. Josiah Adams	James R. Carey
Jim	H. W. Wood
Norma Gordon	Nell McEwen
Mrs. Blandon	Helen Harrington
Ada Van Santen	Mabel Lawrence
Sallie Lee Saunders	Adele Luchrman
Cindy	Annie Jackson
Mamie	Susan Ray

The story told is a simple one. Victor Sherman, a professor in Columbia University, takes a trip to Rocky Mount, Virginia, for the purpose of visiting his chum, Will Blandon, and while there falls in love with Norma Gordon. Norma is secretly betrothed to Blandon, upon the condition that her father, Colonel Gordon, who is an habitual drunkard, shall abstain from drink for two months. Sherman in his scientific researches has discovered a remedy for drunkenness with which he cures Colonel Gordon without the latter's knowledge and himself being ignorant of the marriage compact. Norma is not in love with Blandon, but has accepted him from a sense of duty, believing that she can thus reform her father. Sherman requests permission of the colonel to pay his addresses to his daughter, when he learns for the first time of her engagement to his chum, and resigns her to Blandon, whom he believes worthy of her. Blandon, however, has deceived a girl in the North, of which Sherman presently hears, and insists that Blandon marry her. Blandon is not wholly a bad fellow and consents, after exacting a promise from Sherman that he will never speak of love to Norma. Elijah Lumsden, a faith curist, has claimed to have effected the change in Colonel Gordon's character, for which the colonel is very grateful. Norma hears that Sherman has been responsible for the cure and shows her love for him by telling him "She would lay down her life for the man who cured her father." Blandon returns from the North with his wife, and seeing how things stand releases Sherman from his promise, thereby insuring the latter's marriage to Norma. This is the main thread of the plot, but several minor ones are interwoven.

The charm of the play lies in its simplicity and directness, in which it resembles some of Augustus Thomas' and Martha Morton's comedies. The role of Victor Sherman was delightfully played by Charles Dickson in the quiet manner which is most effective. Lillian Burkhart as Sukey Smithers, a girl who believes in women's rights and marries to make her husband miserable, did one of the best bits of character work she has yet done. Atkins Lawrence had the difficult part of Colonel Gordon and made a capital example of a Southern gentleman, avoiding the opportunities for exaggeration, which were numerous. Howard Hall was graceful and easy as Will Blandon. Thornton Cole as Benny Burley, the husband who "would not be miserable," gave a clever and highly humorous characterization. Adele Luchrman, although on the stage but a moment, made a pronounced hit as Sallie Lee Saunders, a mulatto woman whose child is dying and who appeals in vain to the faith curist for assistance. Her passionate and well-nigh crazed demeanor was excellently sustained. Nell McEwen as Norma was a womanly and natural heroine, in addition to being fair to look upon. James R. Carey, as Dr. Josiah Adams, and Benjamin D. Deane, as Jeff Preston, were also good. The possibilities in the role of Elijah Lumsden were not realized by Charles E. Fisher, and Helen Harrington as Mrs. Blandon could also be improved. The minor roles were in satisfactory hands.

The main excellence of the performance did not lie so much in any particular pieces of individual work as in the evenness and general merit of the whole. The scenery and costumes were suitable, and the last act disclosed a landscape of unusual realism.

HE WILL NOT RETIRE.

When Joseph Jefferson closed his season at Boston he was called out for a speech before the curtain, and he gave the good news that he had no intention of retiring from the stage, but would appear again next season in his well-known plays.

ENGAGEMENTS.

Damon Lyon, by J. C. Duff, for The Geisha company.

M. R. Williams, for the King Dramatic company next season.

Dave Seymour, with the Maude Hillman company for a Summer tour of the Adirondack resorts.

Edna May, by Charles Frohman, for next season.

Rhoda Cameron, re-engaged for Daniel Frohman's stock company.

Lillian Russell, engaged to play Rosalind to Lawrence Hanley's Orlando in a performance of As You Like It to be given in St. Louis in June.

Ida May Park, to support Lewis Morrison as Marguerite in Faust.

Charles N. Lum, comedian, with The Trust and Kennedy for Archie Boyd's A Stranger in a Strange Land next season.

Ella Dow Cushman and Campbell Gratton, re-engaged for leads with the Lyceum Stock company.

Victor Cleek and Nina Sheldon, with Hogan's Alley.

John Dorney, leading juvenile, Manor.

IN OTHER CITIES.

SAN FRANCISCO.

The Neill co. played The Lottery of Love to an excellent business for its second week at the California 5-11. The Lottery of Love was given with a dash and cheerfulness of action that were delightful. The co. was unusually well balanced, but the one individual success that stood out above the others was John W. Burton's Benjamin Buttercorn. Mr. Neill as Adolphus Doubledot was good, but he is seen to better advantage in a role with more sentiment. Lillian Andrews as Mrs. Shecannuy, the terrible mother-in-law, certainly fulfilled the requirements of the very exacting character. A more disagreeable person than she made the mother-in-law would be hard to imagine. Edythe Chapman as Diana, the dutiful daughter, was attractive and acted the part with becoming liveliness, though farce is clearly not her forte. Julia Dean was a winsome Josephine and felt at ease in the comic scenes. Donald Bowles filled the juvenile role in a pleasing manner, while Fred MacVicar's Captain Merrimac was acceptable. Mary Elizabeth Forbes filled a minor role gracefully. Barbara Fritchie 12-18.

The Columbia reopened with Sag Harbor 6-11. Dan Marble, the old sea captain, was admirably played by George Woodward. Indeed it is hard to see how Mr. Horne could have done better with the part. Miss Abbott's Elizabeth Ann Turner was one of the most humorous bits of character work imaginable. Fanchon Campbell in the role of the heroine was thoroughly artistic. W. T. Hodge as the sign painter was equally good. The scenery and stage management showed careful attending to detail and Sag Harbor will run another week.

A Son of Napoleon, as played by the Grand St. co. 6-12, was evidently an adaptation of L'Aiglon recently played at that house by Bernhardt and Coquelin. The play was not remarkable for dramatic situations, and it was only the acting of Florence Stone as the Duke de Reichstadt, Jack Webster as Michel Lambert, and Frederic Hartley that made the drama interesting at all. The stage settings were complete and beautiful. Miss Stone acted the male part in an unexpectedly natural way. Her acting in the dying scene was strongly done. The other members of the cast who did well with the parts assigned them were: Frederic Esmelton, George Blomquist, Paul Pilkington, T. J. McGrane, Mathilde Choate, Blanche Warren, and Mona Carrington.

At the Alcazar The Conquerors, after a successful run, was succeeded by Friends 6-12. Howard Scott's Hans Otto was the best bit of work in the play. Barton Hill's John Paden, Sr., was a finished performance, and Joseph Kilgour as John Paden, Jr., and Charles Bryant as Adrian Karje were excellent. Richard Scott as Harold Hunting was acceptable. Lila Convere acted the role of Marguerite Otto in her usual charming and effective manner, while Agnes Rankin was clever as Jennie Merryweather. Friends will run 13-19, with an occasional performance of The Conquerors.

The Octoroon was resurrected at the Central 6-12. Of the acting much that is good may be said, especially of the work by Mason Mitchell as Wahnotee, Lorena Atwood as Zoe and Robert Cummings as Jacob McCloskey. The others also did well. The Bowery After Dark 13-19.

The Tivoli continued The Idol's Eye 6-12. It will give way 13 to The Toy Maker. E. D. MOORE.

MILWAUKEE.

La Tosca was the bill at the Academy for the second week of the stock starring engagement of Melbourne MacDowell. The attendance was good for the first week and promises to be much larger for the closing week of the engagement. Mr. MacDowell aroused the greatest enthusiasm in the part of Scarpia, which he played with subtlety and powerful effect, and Grace May Lamkin assumed the part of Floria Tosca, which had originally been accorded to Edith Evelyn, who unfortunately could not play the part owing to severe throat trouble. Miss Lamkin received the part on Friday night, and played it the following Monday without a mistake, not even the slightest faltering being at any time apparent. The plucky and accomplished young actress fainted through sheer exhaustion at the close of the performance, however, which is not to be wondered at, considering the severe test which she was subjected to. Apart from all this, Miss Lamkin's performance was wonderfully true and finished, and unbounded credit belongs to her for her performance, which displayed dramatic power far beyond that expected of her. Eugene Moore was not one whit behind in the race for honors, his rendering of Mario being one of the best of the many excellent portraitures offered by this actor. A feature of the performance was the ovation tendered John M. Skinpolis on his return to the co. His appearance on the stage was the signal for an outburst of prolonged applause. The balance of the cast filled the other roles satisfactorily, and Frank Willard managed the stage with precision and skill. Uncle Tom's Cabin 20-26.

The Hadley Stock co. opened the week 12 with a praiseworthy performance of Master and Man before a crowded house at the Bijou. The earnest and conscientious work of this capable body of players has commended itself to the public in general, and Manager Hadley has secured the confidence of a large section of theatregoers by offering at reasonable prices performances which reach a high point of excellence. Clara Thropp, Wilson Enos, James E. Nelson, Paul Scott, Francis Jones, Lydia Dickson, and other members of the co. have done excellent work, and in the current production give fresh evidence of their ability. Frederick Paulding will appear in a special stock starring engagement 19-25 in Dr. Jekyll and Mr. Hyde.

The Burgomaster played a return engagement at the Davidson 12 before a large house. Gus Weinberg appeared in the title-role and made a hit. The co. was up to the average, and the performance pleased. Sweet Lavender by amateurs 24. Richard Mansfield 27, 28.

The Alhambra will virtually close the season 18 with Maloney's Wedding Day, which has played the week so far to satisfactory business. The comedy is of the strenuous order, and gave apparent satisfaction to the large audience which gathered at the opening performance 12. Manager Miller announces that the Burt Vaudeville co. will appear 19 for one performance only, after which the house will undergo a number of improvements and repairs.

The Pabst Theatre closed 11.

A complimentary banquet was tendered William Yerance by the members of the Thanhouser co. 11, at the St. Charles Hotel. Mr. Yerance has been a member of the co. since it opened Nov. 14, 1898, and no player has won the esteem and affection of his associates more thoroughly than this charming gentleman and admirable actor. The regret at his departure is shared by all Milwaukee theatregoers, with whom he has become a solid favorite during the past two years and a half. Mr. Yerance has played more than 131 parts while a member of the Thanhouser co., and has never been known to give anything but a finished performance. Of the many favorites who have left our midst, none have won such a large measure of esteem and admiration as he, and there is but one wish expressed in regard to him—that he may meet with the prosperity and happiness that his talents and his personal qualities entitle him to.

CLAUDE L. N. NOERR.

DETROIT.

The Burgomaster, seen here earlier in the season, is renewing acquaintances at the Detroit Opera House 13-18. It left a good impression on its last visit to our city, and was welcomed back with pleasure, for it provides excellent entertainment of a happy and light kind. Gus C. Weinberg is again seen as Peter Stuyvesant, and assisted by a train of young ladies sings the hit of the piece, "The Tale of the Kangaroo." Edith Yerrington has two prominent parts, in which she only met with fair success, her great drawback being her staginess. Ida Hawley did better work, and her singing was pleasing and natural. Doodle von Kull, handled by Mr. Stockbridge, earned for him a harvest of applause for the laughter he created. George Broderick, who pleased us all last season with his splendid voice, sings better than ever, and his rendering of the Harlem Spider song was splendid. The chorus is considerably stronger than when last seen here, both in quality and numbers. The piece's success must be attributed in a great measure to its fine costuming. Next week will see some important events at this house, with Zaza for the first three nights by Mrs. Leslie Carter, for the last time here. It is announced, on Wednesday afternoon, Otis Skinner, Mrs. Le Moyne, and Eleanor Robson will appear in In a Balcony. Thursday and Friday evenings will be given up to concerts, and on Saturday afternoon and evening Brady's Uncle Tom's Cabin will be seen, with Wilton Lackaye as Uncle Tom.

Alabama, in the hands of the Pike co., is receiving more than the usual amount of success at the Lyceum the present week. A great many concede this to be Augustus Thomas' best play, and it has seldom been staged better, or for that matter better acted, in the majority of the roles, than by the Pike people, and the audiences, which were large, were by no means slow in responding to the efforts of the cast by generous applause. Mr. Butler played Colonel Preston, and added new lustre to his name by his delicate and skillful handling of the old Southern planter. Byron Douglas as Captain Davenport was manly and clever. John B. Maher, usually good in everything he undertakes, represented Colonel Moberly and was excellent. Mrs. Collier and Miss Dolores acted with grace and humor. The little Southern girl was charmingly taken by Angela McCaull, who was both pretty and winsome. C. E. Waldron enacted Armstrong, and a manly and attractive character he presented. Fred J. Wallace acted the old colored servant and his performance was one of the hits of the evening. Next week, Ridley.

Whitney Opera House is indulging in a regular old-time tabloid show with Gibson's Minstrels and Rusco and Holland's Nashville Students, and the immense audiences which gathered and laughed to their heart's content proved this class of entertainment still has great drawing powers. Several good vaudeville numbers preceded the performance proper and consisted of sayings and doings by Julius Glenn, Billy Miller, Skinner Harris, and Harry Waters. The olio contained a little farce named The Wireless Phone, by Deshines and Harris, and a bicycle act by Arthur Maxwell, which was a skillful exhibition. The bill also included the Seesings, and Marsh Crate, contortionist, and a skit called Carrie Nation's Visit to Silo's Saloon. East Lynne next week.

FREDERICK KIMBALL.

NEWARK.

At the Empire Theatre the Royal Lilliputians in The Magic Flame opened good audiences of little folks and their elders 12-18. The principal entertainers are Fred Elwell, Major Doyle, Louis Merkel, the Crystal Sisters, Blanche Stella, and May Powers, all of whom did good work.

The Avon Comedy Theatre departed somewhat from its usual line of attractions by presenting a short musical sitting for the evening with vaudeville. The burlesque Night was presented by Victory Bateman, Ben Waldron, Victor Moore, and Anna Laving in an artistic manner. All the whimsicalities of the comedy were fully brought out and apparently immensely enjoyed. The Merrills contributed their excellent trick bicycle riding, Nellie Burt and her pickaninnies warbled and danced, Dickis and Ward got off their string of nonsense, and Alice Pierce, the capital mimic, were the other features of the programme. The new policy bids fair to be a success.

At the Columbia Theatre the stock company appeared in that turbulent melodrama, The Bowery After Dark. A good performance of the kind was given. Edwin Mordant, Maud Edna Hall, Charles Hullock, and Bert Lytell appeared to advantage in the leading roles, while Claude Brooke, Harry Walters, Joseph Totten, and Louise Dempsey supplied an abundance of comedy. Frank Beal was, as usual, capital in a small part.

At the Newark Theatre, another of Corse Payton's cos., was seen in The Young Mrs. Winthrop, Woman Against Woman, only a Farmer's Daughter, Taken from Life, The Runaway Wife, On the Rappahannock, The Kidnappers of New York, a Desperate Game, and The Eagle's Nest to the usual big audiences, which always greet his cos. Richard P. Crollius, Edna Earlie Lindon, Will D. Corbett, and George B. Bennell are the best members of the co., in the order named. Specialties are introduced by Richard P. Crollius, La Petite Fredericka, and Jere Sandford.

Maud Edna Hall was the victim of an attempted robbery while on the way home from the theatre the other night. A negro snatched her purse from her hand, but Bert Lytell, who was her escort, brought his cane down upon the highwayman's head with such force that he gladly dropped his booty and made off for his life.

Mr. and Mrs. Swart, the former scenic artist at the Columbia Theatre, held a reception at their home last Saturday night. Among those present were: Mr. and Mrs. William A. McKiernan, Mr. and Mrs. Frank Beal, Mr. and Mrs. Herman Beyer, Mr. and Mrs. Charles Halbeck, Maud Edna Hall, Delia Kernan, Bert Lytell, and John Sherman. Mr. Swart severs his connection with the Columbia Theatre for the season the present week, after which he will paint the scenery for William McKiernan's new play, Dion O'Dare. He will spend the Summer in the country, and return to the Columbia next Fall.

C. Z. KENT.

SEATTLE.

That miscellaneous conglomeration of pleasing nonsense, The Evil Eye, again put in an appearance at the Seattle 5-8. Packed houses were the rule, and all seemed delighted. Some one has said "ever and ever" Devil's Auction—the term is equally applicable to The Evil Eye. Berani and Elliott as Ned and Ned went through their "many merry mishaps" and "weird wonderful wanderings" lawfully. They are both clever. C. A. Loder as the German-American was well received. Mayme Mayo was as jolly as ever as the American widow, and her coon songs in German were very taking. An unknown, disguised as a skeleton, did exceptional work as a contortionist. The trick scenery was well worked, the electric bullet was beautiful, and all thoroughly enjoyable. Nathan Hale followed 9-12. Business was very good, but such an excellent play and co. deserved the S. R. O. sign. Howard Kyle has not been seen here for eight years, when he was with Wards and James, and so he had to get acquainted anew. His Nathan Hale is an excellent piece of work. Honors, however were about even between the star and Jessie Izett, who, as Alice Adams, deserves the highest commendation. Of a long cast of characters, all well played, the Angelia Knowlton of Antoinette Walker, the Guy Fitzroy of Frederick Webber, and the Cunningham of John Miles were exceptionally good. Agnes Procter, Harry Booker, and Howard Russell deserve mention. Ernest Seton Thompson will give two of his animal lectures 16, after which this house will be dark until June 24, when Sag Harbor will be seen.

The Frawley co. continues prosperously at the Grand Opera House. They ended their fifth week 11, and it is not now known how much longer they will continue. The Sporting Duchess and The Wife were given 5-11. Mary Van Buren and Alice Johnson appearing to advantage in both plays. The productions were well staged. The Great Ruby and Madame Sans Gene 12-18. Blue Jeans 19-25.

Managers Russell and Drew of the Third Avenue are to be congratulated upon the excellent attraction secured in Charles Erin Verner. Mr. Verner is a clever Irish comedian and one who portrays the Irish character as it should be. The Shaughraun and Shamus O'Brien were given 5-11, and were enjoyed by large audiences. The best work of the supporting co. is done by Maude Miller. Miss Miller is a daughter of Joaquin Miller, the "poet of the Sierras," and is a talented actress. Patrons of this house are looking forward with anticipation to Arrah Na Pogue and Current Cash, which will be given 12-18. Russell and Drew's co. will be seen in Romance 19-25.

Something has lately happened in municipal circles that interests theatregoers. There is a provision in the new building ordinance which says that "no theatre shall more people be admitted than there are permanent seats for." This provision will, if enforced, seriously injure the theatrical business in this city. Standing room has acted as a most efficient check on ticket speculation. Its abolition will place a premium on seats which the theatregoer will have to pay. The Mayor has not signed the ordinance as yet.

RODNEY D. WHITE.

PROVIDENCE.

The Albee Stock co. at Keith's scored another success in The Senator 3-18, and the house was crowded all the week. This interesting play received a fine presentation and was elaborately staged. The opportunities to display elegant gowns were not lost sight of by the ladies of the co., and some beautiful and artistic creations were seen. Malcolm Williams in the title-role was seen at his best and played the part to perfection. Valerie Bergere was a charming Mrs. Hilliary, and the other parts were all well cared for by George Farren, Lisle Leigh, Blaine Hadley, Percy Winter, W. F. Owen, J. P. Leland, Roy Fairchild, Helen Reimer, Sadie Handy, Walter Thomas, Albert Marsh, and Malcolm Arthur. The attraction for the week of May 20 will be Northern Lights, the play selected by the votes of patrons during the week of April 29.

The first half of the week 13-18 at the Empire was given up to local talent for the presentation of a spectacular extravaganza called The Lilliputians in Fairyland. There were some 150 children in the production. For the remainder of the week beginning 16 Robert Fitzsimmons and co. presented The Honest Blacksmith.

Katherine Rober will open a Summer season at the Empire 20 in Fedora the first half of the week, and Rosedale the last. The prices during this engagement will be 10, 20 and 30 cents, with daily matinees. Miss Rober has a large following in this city and her supporting co. contains many of last season's favorites, among them being Louis and Leon Hall, James Kennedy, Hal Clarendon, Harry King, Edith Crellius Ives, Franklin Hall, James Gordon, Harry Shaw, Izetta Jewell, Corinne Cushman, Viola Reed, Viola Dodge, and Estelle Raymond.

More than 900 guests greeted Valerie Bergere at the reception given by her 10 at the close of the matinee performance. The green foyer was tastefully decorated with cut flowers, potted plants, etc., and tea and cakes were served. It proved to be a delightful event.

When the patrons of Keith's recently were invited to select a play for the week of May 20 The Wife received nearly as many votes as Northern Lights, and the management now announces The Wife for early presentation.

The Talma Ladies' Military Band and Orchestra, Helen May Butler, director, left here 10 for Pittsburg, where they fill a ten days' engagement at Calhoun Park. They will then go on to Buffalo for a stay of twenty-one weeks at the Exposition.

The regular season at the Providence Opera House closed 11.

EDWARD C. RIPLEY.

DENVER.

Mr. Henry Miller, en route to California, where he opens his Summer season shortly, was greeted by a brilliant and fashionable audience, which tested the capacity of the Broadway Theatre 9. Mr. Miller is a great favorite here, and is always received enthusiastically. The bill for the opening night consisted of Sudgeons and Frederic Le Maitre, serving admirably to demonstrate Mr. Miller's well-known versatility. As Treberne in Sudgeons his conception, make-up and enactment of the character were capital, and he portrayed it with rare finesse. But in that little gem of a play, Frederic Le Maitre, Mr. Miller was at his best, running the gamut of emotions with that fine art and intelligent and sympathetic appreciation that are so characteristic of his work. There is a reserve power, an intellectuality and a virility about Mr. Miller's acting that is most appealing. Heartsease was the bill for the remaining three performances of Mr. Miller's engagement, and in it he duplicated the success of his former engagement. Supporting Mr. Miller is an excellent co., including Arthur Elliott, Florence Rockwell, Charles Cherry, Jennie Eustace, Harry Northrup, and Grace Elliston. Arthur Elliott's work always rings true, and he is one of those reliable actors from whom we always expect a good performance and are never disappointed. There is an ease and grace and naturalness about Grace Elliston's acting that are charming, and then, too, she is natural and sincere, a duo of virtues to be commended. With the termination of the Miller engagement 11 the Broadway closes its season.

Notwithstanding the fact that Neill Burgess and The County Fair have been seen in Denver three engagements during the past year, enormous houses again greeted him week ending 11 at the Tabor. Mr. Burgess' quaint and humorous portrayal of Aunt Abbe is a classic in its way, and an unceasing source of merriment and entertainment for theatregoers. The supporting co. is adequate, Blanche L. Rice as Faggs doing the best work. The horse race scene incited so much enthusiasm that some folks from the country in the audience commenced making books upon it.

Robert E. Bell, whose recent lecture upon Dramatic Art at the Sacred Heart College created such favorable attention, has been engaged to provide dramatic entertainments for the Chautauqua Association meetings at Eden Park and Boulder, Col., this Summer, a compliment not often extended to local instructors. Mr. Bell is making a great success, both of his school and dramatic exchange.

Charles Mylott and Leon Hattenbach, well known and popular Denver boys, are home for the Summer, Mr. Mylott having completed his season as a member of Charles B. Hanford's co. in Private John Allen, and Mr. Hattenbach having been with Lincoln J. Carter's Fast Mail co.

F. E. CARSTARPHEN.

TORONTO.

Undoubtedly the most important event of the theatrical year in Toronto was the appearance at the Grand 12 of E. S. Willard after an absence of several years. Aside from this actor's eminence, which is generally admitted, he is an especial favorite here, and though his audiences have not been unusually large, they have been chiefly made up of people who seldom go to the theatre. This was particularly true 14, 15, when Tom Pinch was played. David Garrick 13 was superbly done. The Middleman 16 will no doubt draw a banner house. Next week, in addition to the pieces mentioned, The Professor's Love Story will be presented.

Marguerite Sylva and her fine co. presented The Princess Chic in a delightful manner 9-11.

For his third week at the Toronto Robert B. Mantell gave us Monbars 13. To one who has seen and admired Mr. Mantell in A Secret Warrant and other pieces of some human interest, it is deeply disappointing to see him wasting his gifts on plays like Monbars and The Dagger and the Cross, which are absolutely artificial, if not worthless. Business, however, was good. The Face in the Moonlight 20, The Lady of Lyons, A Free Lance, Romeo and Juliet, and Othello 27-June 1.

East Lynne was acted by the Valentine Stock co. 12-18 to large but unsympathetic audiences. The piece was handsomely staged, and Mr. Bressen and Miss Maynard were excellent. Mr. Glazier seemed unreal in the villain's role, imparting to it a humorous flavor, of which the author was guiltless. The Merchant of Venice 20.

The ministerial associations having frequently asserted that Toronto managers were awaiting the first favorable opportunity to establish Sunday performances here, a local newspaper has interviewed the managers on the subject. They all expressed themselves as opposed to the idea, some on moral and others on physical grounds.

Sousa's Band will give two concerts in Massey Hall 18.

Mr. Small now has three new theatres now building, one each in London, Kingston, and Ottawa. They will be fine houses when completed.

J. V. MCAREE.

MONTREAL.

Francis Wilson opened at the Academy 13 to good business in The Monks of Malabar. Without possessing any very particular merit the opera serves as an excellent vehicle for the display of Mr. Wilson's peculiar talents, and it is put on in a lavish and picturesque manner. Mr. Wilson is ably supported by Marie Celeste and Hallen Mostyn, old favorites here. Blanche Walsh in More Than Queen 20-25.

The Baldwin-Melville Stock co. opened their Summer engagement 13 at the Francais to good business in The Sporting Duchess, presented for the first time in Montreal. The piece was splendidly mounted, special scenery having been painted for it by Louis Fett. The first night's performance was a smooth one, and the co. created an excellent impression. Maud Odell made a capital Duchess, Dorothy Rossmore was seen to advantage as Mrs. Delmaine, and Lucia Moore scored as Lady Desborough. J. Henry Kolker, who is remembered here for his work as John Storm in The Christian was excellent as Lord Desborough. L. C. Hart gave a fine character sketch of the old trainer Aylmer. Gimmie Sacola did a clever bit of work as the jockey. Dick Hammond and Ivy Virginia Warren was sweet and pathetic as his sweetheart, Mary. W. J. Demming gave an amusing performance of Surgeon Stretfield. Wilson Day was a capable Major Mowston, and Percy Meldon good as Rupert Leigh. Anna McGregor and Blanche Seymour, who were favorites here last season, made the most of comparatively small parts, as did also Tom Findaly and Hugh Gibson. Baby Helene made a charming little Viscount Eversleigh. All the members of last season's co. received a welcome on their first appearance. The stage management of the play reflected credit on Percy Meldon. Mr. Baldwin in a few well-chosen words thanked the audience for their patronage and outlined his policy for the coming season. Blue Jeans 20-25.

Agnes Wallace Villa in The World Against Her is playing to good business at the Royal 12-18. It is many moons since this play first visited us, but time does not seem to dim its popularity, star and play always receive a cordial welcome. Tennessee's Pardner 20-25.

W. A. TREMAYNE.

ST. PAUL.

When We Were Twenty-one was admirably presented by George Clarke and an excellent co. at the Metropolitan Opera House 12-18 to large audiences. George Clarke's Richard Carewe is a sympathetic interpretation of a noble character, replete with reserve and naturalness. Mr. Clarke is a thorough artist, and in the scene in which he declares his love for Phyllis achieved a triumph and evoked hearty applause. Estelle Carter as Phyllis Ericson created a favorable impression. She presented a sincere and charming portrayal. Otis E. Thayer as Sir Horace Plumby was very amusing. H. Dudley Hawley does a clever piece of work in the role of the Imp. Emilie Beaupre appeared to advantage as the Firefly. John T. Burke, J. W. Benson, J. S. Hazeltine, Virginia Reeves, and Vesta Atherton are worthy of especial mention. Richard Mansfield in Henry V 20-22. The Highwayman 23-25.

The Telephone Girl was presented by a large and capable co. at the Grand Opera House 12-18 and opened to S. R. O. The scenic mountings were adequate. The specialties introduced were snappy and entertaining, and frequently elicited encores. The chorus of pretty girls were sprightly and well drilled. Mamel Hite was pretty and clever as Estelle Cocoon. Her chic specialties made her a favorite at once. Harry Bernsen as Hans Nix was grotesque, funny and original, proving a hit in himself. Edward Lehay was happily cast as Colonel William Goldtop. Frank Kelly as Dick Marvel sang with good impression. Winfield Douglas as Snuffles and Maggie Ford as Toots contributed clever specialties. Flora Parker, a pretty, bright and clever soubrette, as Clementine also scored a hit in her specialties. Charles Burrows was good as Ebenezer Fairfax. Nelda Beermann as Mrs. Fairfax and Jeanne Renard as Beauty Fairfax did well. Knobs o' Tennessee 19-25.

The Blatchford-Kavanagh and Roney Boys' Concert co. at the Park Congregational Church 12 delighted a large and enthusiastic audience.

The playing of the Kneisel quartette of Boston at the Central Presbyterian Church 14 received every mark of favor.

GEORGE H. COLGRAVE.

LOUISVILLE.

The engagement of Richard Mansfield in his elaborate production of Henry V at Macauley's 9 was a notable event. It drew an audience that tested the capacity of the house, and gave every evidence of appreciation of the artistic efforts of the star and the magnificence of the production. N. C. Goodwin and Maxine Elliott were seen in The Merchant of Venice 11-14. This attraction also drew large business, and caused varying comments concerning the new departure of the celebrated comedian. His rendering of Shylock was a creditable one. Maxine Elliott scored a hit as Portia, and the setting given the piece also called for praise.

The May Musical Festival at the Auditorium 13-15 was the success that it has proved in the past, both from an artistic and pecuniary standpoint. The principals Signor Campanari, Madame Schumann-Heink, Evan Miles, Madame Blauvelt, and Gelio Miles, were favorably received as was Emil Mollenhauer and his Boston Symphony Orchestra. The Louisville Festival Chorus of two hundred voices, under the able direction of Osborne McConathy, acquitted itself in a creditable manner.

With the engagement of Otis Skinner, Mrs. Le Moyne and the Eleanor Robson co. at Macauley's in In a Balcony and The Land of Heart's Desire 18, season at that house closes, and the season also comes to an end for the other houses having already closed.

The opening of the Summer season of high-class vaudeville at the Auditorium, under the direction of James E. Camp, occurs 20, when concerts, vaudeville entertainments and other out-of-door amusement enterprises of the various parks will also open.

Horace Mercklin, business manager of the Buckingham, will spend a portion of his Summer vacation in East George Emmett, the treasurer of that house, will spend the Summer near Louisville.

Eugenie Thais Lucas, Louisville's representative for historic fame, assisted at the Elks Social Session 15, and will play a special engagement in The Land of Heart's Desire at Macauley's 18, giving her home people an opportunity to judge of the progress she has made since becoming a professional.

CHARLES D. CLARKE.

PITTSBURG.

Pudd'nhead Wilson was played by the Grand Opera House Stock co. 12-18. While the audiences were small they seemed to enjoy themselves, but whether it was the good or the bad acting that amused them must be hard to tell, for each seemed to give equal amusement. Miss Towle as Rosy Cole gave a good portrayal of the character. Miss McMillan as Roxy, William Beach as Tom Driscoll, and Thomas Rose as Chambers were very well received. A Texas Steer 20-25.

One of the best melodramas that has been seen here this season is The Silver King at the Bijou 11-18. Carl A. Haswin as Wilfred Denver was received with great applause, as were other members of the co. Mrs. Haswin as the wife of Wilfred Denver shared honors with her husband. The house was well filled. Next week, Hearts of the Blue Ridge.

Mrs. Leslie Carter in Zaza is playing to crowded houses at the Alvin 12-18. Next week, The Merchant of Venice, with N. C. Goodwin and Maxine Elliott, for one performance 20.

William Johnson severed his connection with the stock co. 11 much to the regret of his many friends and admirers.

Miss McMillan is playing her last week with the co., and it is said she will retire from the stage.

Miss Madame Ballou's return is looked forward to with much pleasure by her many friends.

Sousa's Band will be heard at the Duquesne Garden 22.

L. W. MENDENHALL.

JERSEY CITY.

Mr. Aster's Romance was offered at the Bijou The atre 11-18 to good business and seemed to please the gallery gods. There have been worse plays seen here for it is a reminder of many other dramas and needs a little more natural action. The stage mountings are realistic and the co. is clever. J. Harvey Cook as the actor, W. H. Dimock as the banker's cherubic self as the critical club man, Gus Gauss as the lovesick fellow, William R. Daly as the waiter, Gaye Ward as the actress's wife, Ruby Leonard as the ingenue and Lottie Church as the actress were capable. The minor parts were in good hands. The Dangers of Paris 20-25. Aubrey Stock co. 27, indefinite.

Harry Regan, treasurer of the Bijou Theatre, will have a benefit 20.

Manager Jean W. Holmes will try a few weeks of a stock co., to be known as the Aubrey Stock, which includes Harrison J. Wolfe, Wilton Graves, Edith Anderson, Lillian Rahr, Bertha Welby, Estelle Stuart, Leda Farrell, and Joseph Greene. The Girl I Left Behind Me will be the opening play. The Police Department will have a benefit at this house June 3-5, and a vaudeville bill will be presented, with the stock co. in East Lynne, to follow.

Ida Raymond, of this city, leaves 22 for Buffalo, N. Y., as a member of the Paradise Lost co.

May Wisdom leaves here 20 as a member of Devil's Auction co., which will remain in that city for the Summer.

Joseph Madden, late of The Sunshine of Paradise Alley, will have a benefit at Elks Hall 27.

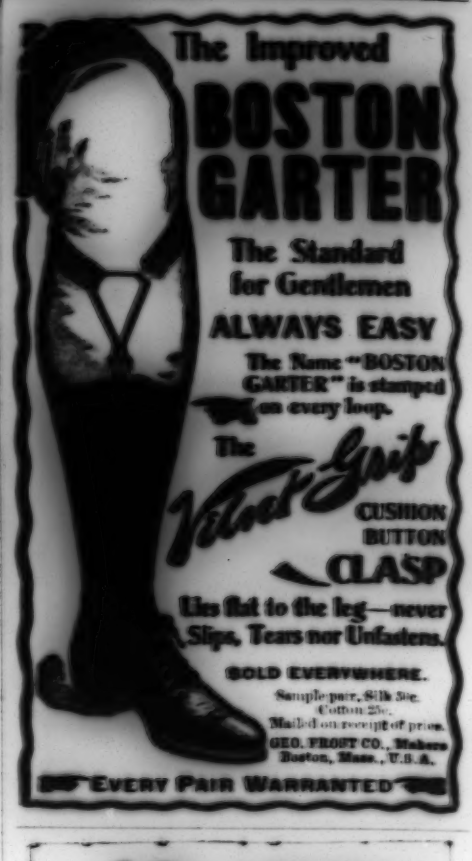
WALTER C. SMITH.

NEW ORLEANS.

The Athletic Park, under the management of Charles H. Fenton, opened its regular season 12 with the Metropolitan English Opera co. There are about fifty people in the co., and an orchestra of twenty-one pieces. The Queen's Lace Handkerchief was the opening bill, and the co., on the whole, was given a good opportunity to show itself to advantage. This it did, and the cast, including Emmie D. Hall, Belle Thorne, Elsie Cole, C. H. Bassett, Charles Sockard, William H. West, and Emmet McDonald, deserve mention. Fredericks' Concert Band is an additional attraction, and the early hours of the evening are devoted to classical and popular music. The Mikado 19.

Chris Engel, a prominent musician of this city, was tendered a benefit at the performances at the Grand Opera House 10-11. The young man's friends turned out in force on the occasion, each taking part in the benefit with a will. Rose Eytinge, Ben Thatcher, Ernest Bessie, Bessie Sheridan, and Zilla Myers.

There is considerable activity among the amateurs and the Eutopia Dramatic Club, the Union Stock



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NEW YORK ST. LOUIS

the Edwin Perry Stock co., and the Rollins Comedy co. have been giving entertaining performances.

M. Gaston Bodenga, a lecturer of note, and the critic of the Paris "Temps," delivered two lectures here Fri. 12. The subjects were "Les Maitres du Theatre Contemporains," and "La Fille de Roland," "Cyrano de Bergerac," and "L'Aiglon."

J. MARSHALL QUINTERO.

BUFFALO.

Arizona was splendidly acted at the Star 13-18, and drew moderate audiences. Edwin Holt, J. W. Cope, Dustin Farnum, Walter Hale, Marion Barney, and others were all clever. Annie Russell in A Royal Family 23-25.

Eight Bells, with a wealth of pantomime, extravaganza, and lively specialties, started a long season at the Lyceum 13, to excellent attendance. The Brothers Byrne, the Sisters Clayton, and all the rest of the family of comedians did effective work.

Sousa's Band will give a return concert at the Teck 19.

The Pan-American Exposition continues to improve wonderfully fast, and everything is now nearly completed. The pleasant weather has greatly helped in getting the grounds beautified. The formal opening will occur 20, and will show a nearly completed exposition of rare beauty, great interest, and with amusement features of a high order. Seventy-two Orientals arrived 16 for the Beautiful Orient. About 300 Mexicans in the Streets of Mexico, and the Mexican Band are giving daily shows and concerts. Bostock's animal show is a big winner, and the Japanese and Filipino villages will soon open. Over 600 Indians from forty-two tribes inhabit the Indian village. The Stadium, or arena of sports, was opened 14, and 10,000 people witnessed the games.

FRANK B. WILCOX.

CLEVELAND.

Society was out in force 13 at The Lyceum Theatre, the entire lower floor being reserved by the Colonial Club and their friends, as a compliment to the Eugenie Blair co. Camille was the bill, and Miss Blair's interpretation of this difficult role was an artistic one, and appealed to her audience. The Armand of Carleton Macy was exceptionally good, and the rest of the characters were well played.

The friends of Fred. Coan, treasurer, and John H. Hicks, house officer, of the Euclid Avenue Opera House, were out in force 15, both matinee and evening, at the testimonial benefit to these popular attaches. Hi Henry's Minstrels were the attraction, and gave a good performance, which was highly appreciated.

N. C. Goodwin and Maxine Elliott in The Merchant of Venice 18. In a Balcony 21.

Fabio Romani at the Cleveland Theatre 13-18 closed the season at this popular house.

Eugenie Blair's co. will present Under Two Flags at the Lyceum Theatre 20-25.

The roster of the Garden Opera co., to play at Baltnorth's Garden Theatre this Summer, will include Elinor Kent, prima donna; Maud Lambert, contralto; Miss Zabelle, soubrette roles, and Richie Ling, tenor. Alexander Spencer will act as musical director, and J. J. Jaxon as stage-manager.

WILLIAM CRASTON.

KANSAS CITY.

At Valley Forge, one of the best offerings of its kind that has come to Kansas City for several seasons, was played at the Grand 6-11. The production proved popular and good business was done. The season has hung on remarkably here, on account of the lateness of Spring, which has given us cool weather without interruption. Next week, Wilbur-Kirwin Opera co.

One of the best things the Woodward Stock co. has put on, outside of the more ambitious spectacular affairs, was Pudd'nhead Wilson, which held the Auditorium stage 6-11. Frank Mayo was fond of Kansas City, and the town was fond of him. For this reason Pudd'nhead Wilson is more familiar, perhaps, to the people of this city than elsewhere, outside of the big theatrical centers. When it was announced that this play would be given in stock there was much interest in the event. The town was not disappointed. The presentation was delightful. Lester Lonergan as Pudd'nhead showed a remarkable grasp of the character, and Jane Kennark was a splendid Roxy. A good business was done. Next week, Monday and Tuesday, Richard Mansfield. Latter part of week, stock co. in Monte Cristo.

The Fire Patrol was presented by the Aubrey Stock co. at the Gillis Theatre 6-11. As usual this co. did a good business. The piece was well put on. Next week, The Wages of Sin. EDGAR P. ALLEN.

INDIANAPOLIS.

The theatrical season is fast ebbing to a close, but the quality of the offerings at the houses remaining open is such that good business continues. May Irwin in Madge Smith, Attorney, was favored with capacity business at the English 14, and a more delighted audience seldom has filled the playhouse. She seemed to be in her best mood, and, assisted by an excellent co., scored heavily. N. C. Goodwin and Maxine Elliott in The Merchant of Venice were not very enthusiastically received. To be sure, they had with them some well-known and capable people, who, by the way, carried off the honors, but Goodwin personally was not well received as Shylock. Regret was expressed that he should have essayed a part that does not fit him. In a Balcony 24.

The Ferris Comedians closed a moderately successful week at the Park 11. This week, the Holden Brothers' Dramatic co. presented Nobody's Claim 13-15, and Wife for Wife 16-18. The co. is strong and is receiving substantial encouragement. It will continue at this house until June 1, which closes the season at the Park. Next week, Knobs o' Tennessee and Camille. WILLIAM BLAKEMAN.

COLUMBUS.

Tim Murphy appeared at the Southern 10 in The Carpetbagger. He did not have the house he deserved, business being but moderate. Mr. Murphy's work as an actor places him in the front rank, and it should be but a question of a short time when he will turn them away. The support of the star was all that could be desired. Dorothy Sherrod, Miss Worthington, Miss Nelson, and Brandon Mitchell being particularly good. E. H. Sothern appeared in Hamlet 14. The Columbus Rifles, our crack military co., gave a concert 15 which was excellent and well attended. Those who participated were: The Columbus Rifles' Band, under the leadership of Gustav Ruder; Mrs. Maude Wentz MacDonald, Mrs. Charles Bradfield Morrey, Alfred Rogerson Barrington, Franc Ziegler, and the Apollo Quartette. May Irwin 16. Nat Goodwin 17.

The season just closing has been the most prosperous in the history of the Southern and High Street Theatres.

Olentangy Park will open with vaudeville 19. Minerva Park with the Rosenthal Stock co. 26, and the Great Southern Roof Garden with Neidlinger's Concert Band June 3. W. W. PROSSER.

MINNEAPOLIS.

At the Metropolitan Theatre The Village Parson opened for a week 12 to fair business. The production was disappointing from almost every point of view. The Highwayman 19-21. Richard Mansfield 22-25.

At the Bijou Opera House Arthur Donaldson, a great favorite locally, and a capable co., gave Carl Carlson week of 12, opening to excellent business. Mr. Donaldson made an emphatic hit in the title-role and sang several tuneful ballads with marked effect. Of his support Jane Lewes, Annie Mach-Berlein, David Elmer, Fred Summerfield, and Bessie Harris deserve special mention. The Telephone Girl 19-25.

The Kneisel Quartette, of Boston, gave an enjoyable concert at the Lyceum Theatre 13 to a large and representative audience.

Colonel H. S. Olcott delivered three lectures on Theosophy at the Unitarian Church 15, 17 and 19.

Manager Scott, of the Metropolitan Theatre, was very much interested in the sinking of the steamer "City of Paducah," which occurred night of 12, near Carbondale, Ill. Mr. Scott was at one time clerk on the "Paducah." F. C. CAMPBELL.

PORTLAND, ORE.

At the Marquam April 30 and May 1 The Evil Eye was seen by fair audiences for three performances. The co. was not as good as that here last season. The Portland Y. M. C. A. gave a gymnastic carnival 3 to a good houseful. The last of the Portland Symphony Orchestra concerts for the present season was given 2, under the able direction of Charles L. Brown, conductor to the usual large and pleased house. Howard Kyle in Nathan Hale did good business 6-8.

Florence Roberts and the Alcazar Stock co. finished a two weeks' engagement at Cordray's 11, having enjoyed excellent patronage throughout the engagement. Miss Roberts appeared in Sapho, Nell Gwynne, A Suit of Sable, and Camille, and fully met all requirements. The co. was well balanced and left a favorable impression, insuring it of a hearty welcome on its return. Hal Reid's Ronoke started in for four nights 12 to full house. O. J. MITCHELL.

OMAHA.

After an absence of a number of years May Irwin returned to the Boyd May 7 as Madge Smith, Attorney. The house was entirely sold out and the enthusiasm was so great that in all probability the same result would have continued had the engagement been lengthened. Primarily it was the star that made the success, secondarily the supporting co., and lastly the play itself. Richard Mansfield 16. Nell Burgess 17-19. E. H. Sothern closes the season 24, 25.

J. R. RINGWALT.

CORRESPONDENCE

ALABAMA.

TALLADEGA.—CHAMBERS' OPERA HOUSE (George W. Chambers, manager; Joe Chambers, assistant manager): Season closed.

UNION SPRINGS.—ELEY OPERA HOUSE (Henry J. Rosenthal, lessee and manager): Dark.

HUNTSVILLE.—OPERA HOUSE (Huntsville and Monte Sano Improvement Co., managers): Dark.

ARIZONA.

PHOENIX.—DORRIS THEATRE (Nick Wagner, manager): Paul Jennison Concert co. 8; fair business. The Hustler 11.

PRESCOTT.—DAKE'S OPERA HOUSE (Nick Wagner, manager): Jossey Stock co. 13-18.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (Charles T. Taylor, manager): Andrews Opera co. 6, 7, in Carmen and Il Trovatore; good performance; light business. Season closed.——GLENWOOD PARK THEATRE (Charles T. Taylor, manager): Braunig Dramatic co. opened this popular Summer resort to an immense audience, presenting The Charity Ball 6-8. Friends was presented 9, 11; good performances and business. A Woman's Revenge 13-15.

FORT SMITH.—TILLES THEATRE (John Tilles, manager): Rentfrow Comedy co. in Sire to Son, The Three Musketeers, The Devil's Gold Mine, Below Zero, The Lightning Express, and East Lynne 6-11; excellent business; good co.

PRESCOTT.—GREESON OPERA HOUSE (Guy N. Garner, manager): Season closed.

PINE BLUFF.—OPERA HOUSE (M. Holland, manager): Season closed.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt and Co., managers): Sag Harbor 20-22.——MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager): Pudd'nhead Wilson by the Ralph Cummings Stock drew well 5-11. Mr. Cummings scored a hit as Pudd'nhead. The Two Orphans and A Social Highwayman 12-18.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, manager): Sag Harbor 18.——AVON THEATRE (George Simpson, manager): The Spy of Gettysburg (local) 4; house packed.——ITEM: The Moseley Concert co. at Music Hall 9.

SANTA ANA.—GRAND OPERA HOUSE (William McCulloch, manager): A Husband on Salary 4; good co.; fair house. Mosely's Concert co. 18.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha Kiplinger, manager): Ruble Theatre co. 6-11; small audiences; fair performances.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Dark.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Howard co. in Held by the Enemy 9; small business; poor production. The Three Musketeers 15.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Held by the Enemy 10; crowded house; good co.

GREELEY.—OPERA HOUSE (W. A. Henton, manager): Nell Burgess in The County Fair 13; good business; fine co. Season closed.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Dark.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Dark.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): La Lole Fuller co. 21.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Mildred Holland played a return engagement in The Power Behind the Throne to large and delighted audience 9. Miss Holland gave a careful and forceful performance and won many recalls. W. A. Whitecar was exceptionally well cast, playing the role of President Von Hoenlohe artistically. The scenery, costumes, and entire co. were excellent. John Drew in Richard Carvel 11. Viola Allen 21, 22. The Bostonians 25. N. C. Goodwin and Maxine Elliott 28.——NEW GRAND OPERA HOUSE (G. B. Bunnell, manager): W. H. Van Buren, assistant manager): The Royal Liliputians to banner business 9-11. Their success was emphatic. Franz Ebert and Willie Archie were favorites. The production was carefully staged and the chorus comely. Hello, Bill was the season's closing attraction at this house 13-15. The farce, with its clever situations and wholesome fun, drew large audiences. Frederick Lauder's double was capital, and Christopher Cutting and Grace Huntington are deserving of special praise. Santa Brothers' Minstrels (local) 16.——ITEMS: Andrew Mack was the honor guest at a banquet given by the Knights of St. Patrick at their club house 14.—The theatre at Savin Rock will be formally opened for the season 30. Frank McKee, Theodore Burt Sayre, W. H. Harris, John McNally, Isaac B. Rich, Wilbur Bates, Charles Osgood, Ramsey Morris, Ansen Pond, Marion Giroux, Miss Lovett, John Ince, and Alf Hayman were among those here for Andrew Mack's premier 13.—Grace Huntington, of Hello, Bill, was the recipient of a mysterious letter which caused her deep agitation while here 13-15.—Mr. Bunnell reports a profitable season at the New Grand. JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Hazel Kirke 9; fair audience; play well presented, but it was hard to revive the old interest, and it seemed to fall flat. The clever comedian, Jerome Sykes, and a remarkably good co., delighted an overflowing house 10 in Foxy Quiller; the music was catchy, the comedy fresh, and the tout ensemble pleasing to the eye and ear. The Royal Box was well received 11; Andrew Robson's interpretation of the hero did not suffer in comparison with Charles Coghlan's; the supporting co. was good. Andrew Mack in Tom Moore 16-18. Daniel R. Ryan Stock co. 20-25.——ITEMS: Work has begun in earnest on the remodeling of the old Hartford Opera House. The interior has been entirely gutted, and nothing left of the old house but the walls.—Treasurer Stevenson, of Parsons', at the close of the season will accompany F. E. Dayton, of From Scotland Yards, abroad. The latter goes over for props for his play, which is to be given a more elaborate production next season.—Press Agent Latimer, of Parsons', will spend the Summer in taking an automobile trip through New England and Canada. A. DUMONT.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunnell, lessee; Walter L. Rowland, manager): Most notable from every point of view was Mildred Holland's return 11 in The Power Behind the Throne, which closed its successful season on that day. Louis Mann and Clara Lipman (return) 20. Viola Allen 23.——SMITH'S THEATRE (Edward C. Smith, manager): On the Stroke of Twelve had thrills galore 9-11. A Country Merchant 13-15; same success as upon prior visits. Hello, Bill 16-18; good business; satisfactory co. Grimes' Cellar Door 20-22. A Royal Prisoner 23-25. Pine Forest, a local production of the new patriotic drama by Robert M. Sperry, of this city, with semi-professional cast, will close the fourth regular house season 30, 31.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Peter F. Dailey in Hodge, Podge and Co. 11; fair patronage; pleasing performance. John Drew in Richard Carvel 14. Louis Mann and Clara Lipman 21.——OPERA HOUSE (W. W. Hanna, manager): London Belles 9; good house; poor performance. Monte Carlo Girls 23.——ITEM: The Russwin Lyceum will close its season 21.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Chester De Vonde opened for a week 13 to crowded houses in Ten-Ton Door; Mr. De Vonde is a favorite in Norwich, and this season his co. is a capable one. Viola Allen 20. Louis Mann and Clara Lipman will close the season 22.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Hazel Kirke 10, 11; fair business and co. Grimes' Cellar Door 13, 14; average business. Southard Comedy co. 16-18 opened to good attendance in From Sire to Son.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shea, manager): Will H. Fox Vaudeville 9 (benefit Masonic Charity Fund); house packed; pleasing performance.——ITEM: Kenosha Park opens for the season 27.

PUTNAM.—BRADLY THEATRE: Pan-American Vaudeville co. 24, 25.——PUTNAM OPERA HOUSE (Mr. Dreyer, manager): Rose Sydell's London Belles 15, fair house; poor performance.

TORRINGTON.—UNION THEATRE (Volkman Brothers, managers): Will Carleton 21. Old Jed Prouty 22. Monte Carlo Girls 23.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Monte Cristo 10; small audience; fair performance. Grimes' Cellar Door 18.

WINSTED.—OPERA HOUSE (J. A. Spaulding, manager): Old Jed Prouty 21.

NEW MILFORD.—OPERA HOUSE (J. R. Johnson, manager): Dark.

BRISTOL.—OPERA HOUSE: Season closed.

DERBY.—STERLING OPERA HOUSE (I. M. Hoyt and Son, managers): Samuel Gompers spoke on "Labor" to crowded house 11. Old Jed Prouty 18.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Bayls, manager): Louis Mann and Clara Lipman in All on Account of Eliza 13; large house delighted. Brown's in Town 14; fair audience. Black Patti's Troubadours 15; good house pleased. John Drew in Richard Carvel 20. Columbia Comic Opera co. 27-June 1 will close the season.——ITEM: The Academy of Music is to be opened next season as the Wilmington Theatre, with M. W. Taylor as lessee and manager, and John Henderson as business-manager. Improvements are to be made, and the policy of the house will be to cater to ladies and children.

GEORGIA.

ATLANTA.—GRAND (Henry and Julius De Give, managers): Boyle Stock co. 13—indefinite.——COLUMBIA (Henry and Julius De Give, managers): Crescent Stock co. 6-11; splendid business; Bright Brothers, Lesh, Hupp, and Deno, and Bessie La Belle were the vaudeville features.——ITEM: Jack Futrell, formerly dramatic critic of the "Journal," is now connected with the New Lyceum as business-manager, taking William Sharp's place, who will make his headquarters in New York, and attend to the bookings.

MACON.—CRUMP'S PARK PAVILION (E. E. Winters, manager): Una Clayton co. 6-11 closed a successful week, presenting The Midnight Masquerade, The Persian Princess, Why Jones Left Home, and The French Ball.

AMERICUS.—GLOVER'S OPERA HOUSE (Furlow and Jones, managers): Boone and Yuki, hypnotists, (return) 14, 15.

VALDOSTA.—CITY OPERA HOUSE (Clinton Griffin, manager): Boone and Yuki co., hypnotists, 6-11; performance and attendance poor. Season closed.

ALBANY.—SALE DORIS OPERA HOUSE: Closed after successful season.

GRIFFIN.—OLYMPIC THEATRE (Walcott Brothers, managers): Dark.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Finney, owner and manager): Harry Corson Clarke 16.

POCATELLO.—AUDITORIUM (Colonel Hanford, manager): Harry Corson Clarke in What Did Tomkins Do 15. La Lole Fuller 16.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Dark.

ILLINOIS.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager): The Girl from Chili 12; performance amused a crowded house. Down Mobile 19.——ITEM: John Connors, of the Calumet, has taken the management of the old Victoria Theatre, of Chicago, which in the future will be called the New American. Mr. Connors states that the policy of the new theatre will be changed, in that the stock co. will be dispensed with, and traveling cos. booked exclusively. The bookings of the Calumet will be made in conjunction with the New American. East Lynne will be its opening attraction. John T. Connors, Jr., will succeed John Connors as manager of the New Calumet.

JACKSONVILLE.—GRAND OPERA HOUSE (G. M. Luttrell, manager): Dark.——ITEM: Manager Luttrell attended the meeting of the Illinois-Indiana Managerial Association, in Chicago, 12, with Manager Givens, of Decatur. He will book attractions for the circuit, leaving soon for New York.

MURPHYSBORO.—OPERA HOUSE (J. J. Friedman, manager): Walters Opera co. 10 and 12 in La Mascotte; fair houses; excellent performances. Irene Palmer, F. W. Walters, and Burgess Brothers scored hits. Walters Opera co. 19.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): Myrkle-Harder co. 6-8 to good business in The Princess of Patches, Knobs o' Tennessee, and The Man of Mystery. The Burgomaster 11 (return) to packed house; performance satisfactory.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor manager): Woodman Minstrels (local) 7 (return) to good business; pleased audience. High School Exhibition 9 (local); fair business and entertainment.

ROCKFORD.—OPERA HOUSE (T. J. Hawks, manager): The Burgomaster 10 (return); this clever co. was greeted by large house. Season practically closed.

PANA.—NEW GRAND (J. Will Smith, manager): Merchants' Carnival 9, 10; large houses. Town Topics 10 failed to appear. High School 16. The Lees, hypnotists, 20-25.

CLINTON.—RENNICK OPERA HOUSE (Arthurs and Gallaher, managers): Stage hands' benefit April 30.——ITEM: Mr. Gallaher has been in Green Bay, Wis., visiting, and returned home April 29.

CAIRO.—OPERA HOUSE (Bennett and Williamson, managers): Krause-Taylor co. opened 13 to S. R. O.; satisfactory performance. Walter's Opera co. 22, 23.

MORRISON.—MILNE'S OPERA HOUSE (G. Milne, manager): Dark.——AUDITORIUM (Lewis and Skelly, managers): District Skule 13 (local).

SPRING VALLEY.—REINKE OPERA HOUSE (J. J. Kelly, manager): William Monroe co. in Monte Cristo 5 pleased fair business. Eli Perkins 22.

LOCKPORT.—NORTON'S OPERA HOUSE (George B. Norton, manager): Old Maids' Convention 10 (local); receipts $105; performance good.

DECATUR.—POWERS OPERA HOUSE (J. F. Given, manager): Town Topics 9 failed to appear. The Palmer Stock co. collapsed. Season closed.

MONMOUTH.—PATTEE OPERA HOUSE (Webster and Perley, managers): Rusco and Holland's Minstrels 16.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): May Irwin in Madge Smith, Attorney, 11 pleased big house.

PONTIAC.—FOLKS OPERA HOUSE (R. D. Folks, manager): Dark.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Dark.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): season closed.

GALENA.—OPERA HOUSE (Charles Sheerer, manager): Dark.

WATTON.—THEATRE (Charles Hogue, manager): Fabio Romani 6 pleased fair house.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Dark.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Dark.

ROCK ISLAND.—HARPER'S THEATRE (Steve F. Miller, manager): Season closed.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, manager): Howard Gould in Rupert of Hentzau 8, big business; fine performance. When We Were Twenty-one 20.——AUDITORIUM (Harry G. Sommers, manager): Miss Storm, a comic opera in three acts, was given its first public presentation 14, 15 to large and pleased audiences, the opera is the joint work of Harry S. Chester, of Elkhart, who wrote the lyrics, and Professor J. Francelyn Boyer, of Elkhart, who composed the music; George Herbert, of Chicago, is the author of the plot; the following were in the cast: Mrs. George M. Studebaker, Bessie Hill, Mrs. T. D. Strong, W. Preston McHenry, E. G. Ebert hart, Mrs. J. P. Schreiber, Dave J. Ford, George Herbert, and Elmer Stoll, Mrs. Studebaker, Bessie Hill, Mrs. Strong, Professor McHenry, Ford and Herbert, the ballet conducted by C. Henry Jacobson, of the Castle Square Opera co.), and Hazel Rose, made hits.——ITEMS: The Indiana State Medical Society, in session here, attended Miss Storm 15 in a body, occupying about five hundred seats.—The new Summer theatre at Springbrook Park will open about June 1, under the management of Harry G. Sommers.

LA PORTE.—HALL'S OPERA HOUSE (W. J. Hall, manager): Southern-Price co. in Monte Cristo 15; good house and performance. Smith Sisters' Concert co. 18. Crawford Concert (local) 20.——ITEM: Manager Hall, who has been managing the Opera House for his mother, has leased it himself, and will continue the business as his own in the future.

FT. WAYNE.—TEMPLE THEATRE (F. E. Stouder, manager): Way Down East 6, packed house (club benefit). Tim Murphy in The Carpet Bagger 7, good business; fine performance. Midnight in Chinatown 11; fair attendance and co. May Irwin will close the season 17.

LOGANSPORT.—DeLAN'S OPERA HOUSE (Nat S. Smith, manager): Riley-Burton Stock co. 13-18, opened to good business and pleased with Monte Cristo.——ITEM: This theatre will be known hereafter as Dowling's Opera House. John E. Dowling will be manager, and is now booking for next season.

EVANSVILLE.—GRAND (T. J. Graves, manager): The season closed with Richard Mansfield in Henry V 10 to crowded house.——ITEM: Manager Graves's continued illness has upset all his plans for Summer opera.

BEDFORD.—Harrison Brothers' Minstrels, under canvas, 10; good business and co.——ITEM: The new Stone City Opera House, management of F. K. Johnson, will open 16 with Human Hearts.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Season closed.——ITEM: Manager Henry will commence at once to make a number of improvements on his house.

DUNKIRK.—TODD THEATRE (Charles W. Todd, manager): A Wise Woman, with Marie Lenbar in the title-role, closed the season here 11; attraction good; business light.

DECATUR.—BOSSE'S OPERA HOUSE (J. W. Bosse, proprietor): A Wise Woman to house crowded; satisfactory performance. Season closed.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aiglio, manager): Human Hearts 18. The Lees 20-June 1.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, manager): Public Benefit 10; good performance; fair house. A Wise Woman 15.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, manager): Knobs o' Tennessee 8; good house; fine performance.

GARRETT CITY.—WAGNER OPERA HOUSE (J. William Wagner, manager): A Breezy Time 10 canceled. Local 18.

WINDFALL.—OPERA HOUSE (C. E. Dennis, manager): Dark.——TODD'S OPERA HOUSE (B. M. Ackman, manager): Dark.

HAGERSTOWN.—BUCKLEN OPERA HOUSE (D. Carpenter, manager): The Village Postmaster 11; performance and house good. The Flints 20-25.

GOSHEN.—IRWIN OPERA HOUSE (C. J. Irwin, manager): When We Were Twenty-one 21.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, manager): Dark.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): Dark.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, manager): Dark.

GREENSBURG.—Harrison Brothers' Minstrels, under canvas, 17.

INDIAN TERRITORY.

ARDMORE.—KLOSKIS OPERA HOUSE (Morgan and Aronson, managers): Madison Square Theatre co. 6-11 to fair business.

LEHIGH.—BIJOU THEATRE (Boone Williams, manager): Dark.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, manager): The season at this house has closed.——ITEMS: The new managers of the old Bailey Opera House at Hampton have rechristened it the Olympia, and will open 30 with an amateur performance.—The Opera House at Grundy Center is being remodeled and will be opened this fall by P. M. Robinson.—Professor Sampson, a local aeronaut of Mt. Pleasant, Ia., narrowly escaped being killed while making an ascension last week. The balloon collapsed and he fell on some buildings escaping with bad bruises.—All the bill posting firms and dead wall decorators of Des Moines have combined under one head and will control the business in the future.—Ike C. Speers, who retires from the management of the Odeon at Marshalltown in August, has booked a unique attraction for June 6 in the shape of a curtain, to be given by the boys of the Iowa State Industrial School at Eldora.—The Stratford Stock co. is a new Western organization now playing repertoire in Iowa. It is headed by William Owen, J. W. McConnel, and Miss Reynolds, who will appear in Shakespearean roles.—The success of the students of the Highland Park School of Oratory in The Lady of Lyons induced them to appear in The Merchant of Venice, which was equally successful, and received commendatory press notices.—J. W. Wadsworth is the new manager of the Cull Opera House at Algona.—The reappearance in a number of Iowa cities of Elsie Lincoln has been the occasion for a cordial reception to this young lady, whose home is in Fort Dodge, but who has been studying with much success in Europe.—Next season Dick Ferris, who has made a success of the Grace Hayward co., will have three cos. on the road.—A Star Boarder co. disbanded at La Crosse last week, most of the members returning to Chicago.—Union Spy was put on by amateurs for the local military co. at Algona last week.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): May Festival (local) 17, 18. Howard-Dorset co. 20-25 canceled. E. H. Sothern 31.——COATES OPERA HOUSE: Closed for season.——STOUT AUDITORIUM: Dark.——SANGERBUND AUDITORIUM: First Regiment, I. N. G., concert 12. Dubuque Cornet Band Concert 19 and 26.——ITEM: The May Festival 17, 18 is under the auspices of the Dubuque Choral Union, W. H. Pontius, director. Local chorus of 100 voices. Importations: Eleanore Meredith and E. C. Towne, of New York, and Clara Murray, Mabel Crawford, Paul Schoessling, Holmes Cowper, and C. W. Clark, of Chicago, and instrumentalists from the Chicago Festival Orchestra. Reduced railroad rates.

ELDORA.—WISNER OPERA HOUSE (John C. Crockett, manager): Slayton's Jubilee Singers 8; light business; fine talent.——ITEMS: Arrangements will be perfected this Summer for the holding of lecture courses in eight towns in Hardin County during next season.—The annual May Festival of Cornell College will be held at Mount Vernon, Iowa, 12-14 in the college auditorium.—Hal Lowe, formerly with Forepaugh's Circus, joined Williams Comedy co. here this week, and will tour with that co. to the Coast.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): May Irwin in Madge Smith, Attorney, 8; fair performance; good house. Richard Mansfield 17. E. H. Sothern 23.——GRAND OPERA HOUSE (William Foster, manager): Watson's Oriental Burlesquers 13, 14; fair performances and houses.——AUDITORIUM (Earl Adams, manager): Dark.——NELSON THEATRE (Arthur Nelson, manager): Manhattan Club Burlesquers 6-8; fair performances and houses.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, managers): Slayton Lyceum Jubilee Singers 4; good house; pleasing concert. Billy Arlington Comedy co. 22; (auspices of Decorah Fire Department).——STEVER'S OPERA HOUSE (George Higgins, manager): Dark.——ITEM: Manager Weiser is in Chicago.

COUNCIL BLUFFS.—DOHANY THEATRE (George Stevenson, manager): Fitz and Webster in A Breezy Time 12; good business; fair co. Lennon Stock co. opened a week's engagement 13, presenting A Mountain Girl to a well filled house; splendid performance.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Chase-Lister co. packed the house week of 6, except 9, when May Irwin appeared in Madge Smith, Attorney; she has an excellent supporting co., and her specialties pleased the large audience. Richard Mansfield 18.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Harry Randall 10, 11, lectured on the "Paris Exposition" to light houses; some fine and interesting views were shown. At Valley Forge 17, 18. E. H. Sothern June 1.

SPENCER.—GRAND OPERA HOUSE (Dr. C. W. Crawford, manager): Elsie De Tourney 8, 9; light houses. Madame De Tourney good, but support poor. Ten Nights in a Barroom 20. Giffen's Orchestra 22.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): Rusco and Holland's Minstrels 14.——CASINO (E. Jaeger, manager): Morey Stock co. 18-June 1.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): May Irwin in Madge Smith, Attorney, 10; satisfactory performance; good house. E. H. Sothern 21.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager): William Owen 8 canceled. McCurdy's Burlesque co. 15-22 canceled. Season closed.

LEON.—VAN WERDEN'S OPERA HOUSE (L. Van Werden, manager): Si Perkins 21.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Howard-Dorset co. 13-18.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, manager): Season closed.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): The season practically closed here, with a light house to the one play of the week. The Angel of the Alley 8. The co. was large and capable, the principal favorites being E. A. Graham and Vera Hamilton; fun was created by Lillie Hall as Katerina Katzmayer, Belle Darling, a Bowery product, and Frank Weed as the father of a large family. Joseph P. Carey made a hit in comic songs. Essie Lawrence as Sally Slide typified a terribly tough trollope in an effective manner; W. H. Dollman was the ideal of a smooth, accomplished gambler and blackleg, and Phinn Wilson, George Considine, Ernest J. Mack, and Harry King also deserve mention. The scenery was good. Held by the Enemy is a probability for the near future.——GRAND OPERA HOUSE (Charles I. King, manager): The 23d Regiment Band, Prof. Dreis, assisted by Marshall's Military Band, Prof. Jones, conductors, played 9 to a fair audience, which gained its satisfaction by hearty and prolonged applause after each number. The Higbee Brothers' Banjo Quartette assisted in making the concert a success.

THOMAS B. HYATT.

LEAVENWORTH.—GRAND OPERA HOUSE (T. Sinks, manager): The Leavenworth Choral Society rendered The Heavens Are Telling and The League of the Alps to a fair audience 7; the soloists were Martin Legler, Mrs. L. B. Anthony, Dudley Linton, and

Fred Wade; Mrs. Frank W. Smith, as director, is entitled to especial credit. Edison's kinetoscope 15. ——CRAWFORD THEATRE (M. J. Cunningham, manager): Grand closed to fair business 11.——ITEMS: Harry Ward, the minstrel, was the guest of his parents here 11.

NEWTON.—NEW RAGSDALE OPERA HOUSE (John C. Nicholson, manager): A Turkish Bath to good and crowded house 4. Season closed.——ITEM: The New Ragsdale will be under the management of Murphy, Hoey and Harmston next season. All mail should be addressed in care of Grace Harmston, the treasurer.

HATHORNSON.—SHAW THEATRE (W. A. Lee, manager): The Noble Dramatic co. presented our Strategists to crowded house 11.——HATHORNSON OPERA HOUSE (W. A. Lee, manager): Park.——ITEM: B. P. O. E., No. 455, entertained the Noble Dramatic co. and the Grand Council of the Kansas U. C. T. 11. A most enjoyable time was reported.

INDEPENDENCE. AUDITORIUM (C. Rhodes, manager): Park.——ITEM: The Summer Theatre in Cox Park will be opened 9 with a concert by the Independence Concert Band to big business. The Vincent Stock co. (local) open season 15 in Blue Jeans.

PITTSBURG. OPERA HOUSE (W. W. Bell, manager): Hoyt Comedy co. in The Great Diamond Robbery, A Soldier's Sweetheart, A Texas Steer, The Two Orphans, and Dangers of a Great City 6-11; good business; fair co. Season closed.

FORT SCOTT.—DAVIDSON THEATRE (Season closed.

KENTUCKY.

MAYSVILLE.—WASHINGTON OPERA HOUSE (J. D. Dye, manager): Walker Whiteside in Hearts and Sword 8; excellent performance; deserved better audience.

ASHLAND.—THE NEW ASHLAND THEATRE (Bryan and Martin, managers): Woodman of the World Minstrels (local) 11 to S. R. O.; splendid performance. Season closed.

OWENSBORO. NEW TEMPLE THEATRE (Pedley and Burch, managers): Season closed.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): May Fiske closed successful week 11. The Honest Blacksmith 13; S. R. O.; good performance. The Bostonians in The Serenade and Robin Hood 15, 16 tested capacity of house. Francis Wilson 20, 21. When We Were Twenty-one (return) 24, 25. Richard Mansfield June 7.——PORTLAND THEATRE (James E. Moore, manager): Vaudeville 13-18, including the De Elmar Trio, Sunderland and Poole, Cunningham and Coventry, the Luciers, Brumely and Kimberly, Murphy and Dunn, the Keegans, Sadie Shumann, and Harry Clark to good attendance.——ITEM: Mildred Rogers, of this city, who is playing leads with The Bostonians, was enthusiastically received 15, 16, and was the recipient of several floral offerings. This was her first professional appearance in her native city, and a brilliant future is predicted for her.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, manager): Castle Square Stock co. for week 13; S. R. O.; good performance of A Daughter of the South; specialties first-class; the Mitchells scored. To follow: Under Two Flags, The Two Orphans, The Convict's Daughter, A Soldier of Fortune, and The Iron Hand. Jolly Reception 24 canceled. Finnigan's 400 25 canceled. Lonlon Belles 25, Tom Walter's 28, The Prisoner of Zenda 30.——ITEMS: Katherine Ingraham, musical director of Phelan's Stock co., arrived home 11.—Prince Leo, trick bicyclist, with Castle Square co., met with a serious accident at the close of his turn in the opening performance here, falling from a thirty-two-foot ladder and sustaining a fracture of his arm.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): The American Girl, with George F. Ball and an excellent co., to fair business 9, 10. Mr. Hall, Frankie St. John, Russell and Daisy Stampe scored hits.——ITEMS: The regular season at this house will close 19 with the Bostonians.—Manager Owen says the present season has been a good one.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Season closed 4 with Effie Carlton co. to fair business.

CAMDEN.—OPERA HOUSE (W. R. Gill, manager): The Prisoner of Zenda 29.

BELFAST.—OPERA HOUSE (Bray and Maxfield, managers): Castle Square Comedy co. 20-22.

MARYLAND.

HAVRE DE GRACE.—CITY OPERA HOUSE (J. H. Owens, manager): Brown's in Town played a supplementary engagement 13 to small but delighted audience. Jesse Mae Hall and Fannie Midgley deserve special mention, while Charles Horn and the other members of the co. were above the ordinary.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles H. Futterer, manager): Vogel and Deming's Minstrels to fair audience 11; good performance. Season closed.

MASSACHUSETTS.

SPRINGFIELD.—COURT SQUARE THEATRE (D. O. Gilmore, manager): Mrs. Le Moyne, Otis Skinner, and Eleanor Robson gave a fine rendering of In a Balcony 11 to an audience of good proportions; The Land of Heart's Desire was also finely played, the act of Mabel Taliaferro and Nora O'Brien was of especial interest. Corse Payton's Comedy co. closes the season, with a two weeks' engagement, beginning 20.——ITEM: Ex-Mayor Gilmore's addition to his Court Square Theatre building is completed, and the whole, six stories in height, makes one of the largest office buildings in New England. An electric light plant is being installed, and the stage entrance is now a covered arch way, where scenery may be moved, sheltered from the weather.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): The Bostonians in The Serenade pleased fair house 8; John Dunsmore, H. C. Barnabee, George Frothingham, Adele Rafter, and Estelle Wentworth did praiseworthy work. York State Folks drew good house (ushers' benefit) 13; one of the best rural productions seen in this city. Arthur Sidman and James Lackaye made hits. Patton Comedy co. 20-25. Francis Wilson 27.——ITEM: Manager Joseph Buckley, of Otis Skinner co., visited his home in this city 9. Lewis E. Webster, of the same co., is spending his vacation with his parents here.

LYNN.—THEATRE (Dodge and Harrison, managers): The Bostonians in The Serenade to performance excellent; large audience. The Harcourt Comedy co. 13-18; performances good; fair business. Plays: The Pay Train, Beacon Lights, O'Day, the Alderman, Camille, Blow for Blow, Master and Man, Prisoner of Andersonville, and The Gipsy Queen; specialties by Fielding and Walker, Blanche Gibbs, Maud Hazel, Harry Moore, and Archer and Garlow. Francis Wilson 25.——ITEM: The Elks presented A Night in Bohemia in Gloucester 14.

HAVERHILL.—ACADEMY OF MUSIC (J. F. West, manager): Patton Stock co. 6-11; co. and patronage fair. Plays: The Bells, Lend Me Five Shillings, Across the Trail, Dr. Jekyll and Mr. Hyde, Streets of New York, The Three Musketeers, and The Chain of Destiny; specialties were the strongest part of the performance. The Bostonians were greeted 13 by a large and enthusiastic audience. Robin Hood was presented in their usual delightful manner.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Alice in Wonderland 10, 11 was admired by a limited number of friends of those participating. Thomas Jefferson 13 in Rip Van Winkle made favorable impression on fair audience. A Bachelor's Honeymoon 14, 15 canceled. The Prisoner of Zenda 17, 18. David Garrick (local) 20. A Night in Bohemia (Elks' benefit) 22, 23.

NEW BEDFORD. THEATRE (William B. Cross, manager): Mr. and Mrs. Arthur Sidman in York State Folks delighted a large audience 14; a capable co., including Mrs. Sidman, James Lackaye, Randolph Currie, Ernest Lamson, Harry Linton, Dwight Smith, and Leila McIntyre rendered good support; the performance was for the benefit of the ushers, and netted them a good sum. Louis Mann and Clara Lipman 27.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): The Bostonians in The Serenade and Robin Hood 11; large and delighted audiences. Patton Stock co. 13-18 to fair houses. Plays: Across the Trail, Louisiana, Under Two Flags, Dr. Jekyll and Mr. Hyde, and A Child of Destiny. Francis Wilson 26.——MUSIC HALL AND SAVOY: Closed for season.

NORTH ADAMS.—RICHMOND THEATRE (William P. Mende, manager): Passion Play and Joan of Arc Pictures (local benefit) 15; poor house and attraction. The Princess Chic 20.——ITEM: Work on the foundation of the new Empire Theatre is progressing rapidly, and there is every prospect that the house will be ready in the early Fall.

TAUNTON.—THEATRE (Gilbert Pudelford, manager): The Bostonians in The Serenade 9; crowded house; delightful performance. When We Were Twenty-one 10 (return) to large and pleased audience. York State Folks 15; capable co.; good house. Thomas Jefferson in Rip Van Winkle 14 to large and pleased audience. Season closed.

GARDNER.—MUSIC HALL (Frank B. Edgell, manager): When We Were Twenty-one 14; performance excellent; good house. May Fiske co. 20-25 in The Garrison Girl, My Friend from India, The Sunshine of Dover Locks, Forty-nine, Little Ferret, and The Maid of the Mill.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Aubrey Stock co. closed a week's engagement 11 to good business. Bob Fitzsimmons in The Honest Blacksmith 14; good performance; large house. When We Were Twenty-one 16. Alice in Wonderland 17, 18. Francis Wilson 22.

MALDEN. AUDITORIUM (George T. Campbell, manager): The Bostonians 4; good houses and performances of Robin Hood and The Serenade. The Two Orphans 8, under the direction of Everett C. Rea, performance and house good. Thomas Jefferson 18.

NORTHAMPTON.—ACADEMY OF MUSIC (James R. Windlan, manager): John Drew in Richard Carvel 9. Mrs. Le Moyne, Otis Skinner, and Eleanor Robson gave an artistic presentation of In a Balcony 11; small house. Viola Allen 16. Louis Mann and Clara Lipman 23.

ROCKLAND. OPERA HOUSE (L. Drayton Bates, manager): Kennedy Players closed fair week's business with Woman Against Woman, Ten Nights in a Barroom, and In Old Vermont; good co.; deserved better support. A Bachelor's Honeymoon 18.

GLOUCESTER.—UNION HILL THEATRE (Lothrop and Tolman, managers): K. of C. Minstrels (local) to fair house. Elks' Club in A Night in Bohemia 14; fair house and performance. When We Were Twenty-one 17. Burroughs Stock co. 20-25.

WEBSTER.—MUSIC HALL (A. G. Pattison, manager): Rose Sydell's London Belles 13 was unworthy of comment. Lilliputians in Fairyland (local) 24, 25. Master and Man (auspices of St. Patrick's C. T. A. Society) 29.

SALEM. MECHANIC HALL (Andrews, Moulton and Johnson, managers): Klark Scoville co. 20-25.——SALEM THEATRE (Cahn and Grant, lessees and managers): Louis Mann and Clara Lipman 30. Richard Mansfield June 8.

ORANGE.—PUTNAM OPERA HOUSE (W. J. Cook, manager): Davis co. 9-11 in A Secret Marriage, Saved, or A Wife's Peril, and Topsy-Turvy to light, but satisfied houses. Herrmann, hypnotist, 14; fair house and performance.

HOLYOKE.—OPERA HOUSE (R. Q. Potter, manager): Viola Allen in In the Palace of the King to crowded house; co., scenery and costumes splendid. Season closed.

SOUTHBRIDGE.—DRESSER OPERA HOUSE (J. S. Dresser, manager): London Belles 11; large house; fair co. Burroughs Stock co. 13-18; good houses; pleasing entertainment.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Season closes with the Elks' entertainment 24.——ITEM: Edmund Hayes, Milford's well-known actor, is with The Giddy Throng at the Boston Theatre.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): Clapp's Military Band 15; good concert; fair house. A Country Merchant 21.

SALEM.—THEATRE (Cahn and Grant, lessees and managers): When We Were Twenty-one 20, 21. The Bostonians 22. Francis Wilson 24.

MICHIGAN.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, manager): The Lyman Twins in A Merry Chase 11; excellent performance; fair audience. The Flaming Arrow 15. Local 17. Local 18. A Devil's Lane 25. La Pearl's Combination 28. Local 31.——ITEM: The Lyman Brothers closed here after a successful season, and will now start out with their Summer co. in Si Slocum.

MUSKEGON.—OPERA HOUSE (Ray X. McGrath, manager): Gaskel Stock co. 6-11 in Roanoke, Heart of the Alleghanies, The Octoroon, Knobo o' Tennessee, Monte Cristo, The Two Orphans, A Jealous Wife, and A Foreign Legacy; co. and business good. Sousa's Band 14; excellent concert; good house. Midnight in Chinatown 19. The Burgomaster 21. Barlow Brothers' Minstrels 25, 26.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, manager): Barlow Brothers' Minstrels pleased fair audience 9. A Trip to Tramptown 14 canceled. A Spring Chicken 20.——ITEM: Grant Heeth, who recently put on The Chimes of Normandy here with local talent, has accepted the management of a Summer theatre at Dayton, O.

OWOSSO.—SALISBURY OPERA HOUSE (C. E. Salisbury, manager): Selden Stock co. 6-11 in The Gambler's Wife, The Creole's Revenge, Fanchon, In the Streets of New York, The Little Masqueraders, Editha's Burglar, and The Circus Girl; fair performances; good business. J. E. Toole 24. Vogel and Deming's Minstrels 29.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Rusco and Holland's Minstrels 9; packed house; fine performance. Midnight in Chinatown 13; topheavy house; satisfactory performance. Pinney's United States Band (Elks' benefit) 20. May Festival 29-31.

LANSING.—BAIRD'S OPERA HOUSE (Fred J. Williams, manager): Way Down East 9; fair business; pleasing performance. Sousa's Band to big house 15. Cornell Concert co. closed successful two weeks' business 11. Nat Reiss Vaudeville co. opened, under canvas, 13 for week, and are drawing well.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): Mascott's Dramatic and Vaudeville co. 22-June 1.——CITY OPERA HOUSE (William Merrill, manager): Dark.——ITEM: William Merrill has been made manager of City Opera House in place of E. E. Bartak.

KALAMAZOO.—ACADEMY OF MUSIC (R. H. Bush, manager): The Village Postmaster 10 (return); good house and performance. May Festival 13 by St. Luke's Choir and Chamber of Commerce Band; fine local entertainment. The Burgomaster 20.

JACKSON.—ATHENAEUM (H. J. Porter, manager): Way Down East 8; large house; good performance. Eight Bells 9; fair business and co. Barlow Brothers' Minstrels 11, 12; moderate business; fair show. Stuart Robson 18.

ANN ARBOR.—ATHENS THEATRE (Dean Seabolt, manager): Nashville Students 11; large house; performance poor. Human Hearts 13; light business; performance fair. Killarney on the Rhine 21. The Burgomaster 25.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): The Village Postmaster 9; good house pleased. Frank Mordaunt in the part of the Postmaster scored. Season closed.

ALPENA.—WALTZ OPERA HOUSE (Steele and Denison, managers): Sewell and Cutters' Imperial co. 6-10; poor performances and attendance. Monte Cristo 15. Vogel and Deming's Minstrels June 1.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (L. H. Frensdorf, manager): Barlow Brothers' Minstrels gave good performance to large audience. Season closed.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Way Down East 13; S. R. O.; good performance. Sousa's Band 16 to capacity; fine concert.

BENTON HARBOR.—BELL OPERA HOUSE (Bell and Mills, proprietors and managers): The Devil's Lane 14; S. R. O.; Elinore Sisters good; rest of co. fair. A Spring Chicken 17.

BIG RAPIDS.—CITY OPERA HOUSE (C. H. Milner, manager): Sousa's Band 14; excellent concert; large audience; receipts $500.

MARQUETTE.—OPERA HOUSE (E. S. Bice, manager): Stuart Robson 14. The Evil Eye 28. The Telephone Girl 31.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Brothers Byrne in Eight Bells 8 pleased fair house.

CALUMET.—THEATRE (John D. Cuddihy, manager): Stuart Robson in She Stoops to Conquer 13; packed houses; performances first class.

YPSILANTI.—OPERA HOUSE (Quirk and Galbup, managers): Rusco and Holland's Minstrels 11 closed the season.

GRAND RAPIDS.—POWERS' (O. Stair, manager): Sousa's Band 15 (return); fair house.

HOUGHTON.—ARMORY OPERA HOUSE (C. V. Hendrickson, manager): The Flaming Arrow 14.

FLINT.—STONE'S OPERA HOUSE (H. A. Stone, manager): Sousa's Band 16. The Burgomaster 24.

MINNESOTA.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): The Burgomaster 7 (return) to S. R. O.; Edith Yerrington was cordially greeted; her work throughout was full of dash and go. Deserving of mention were Gus Weinberg, Ida Hawly, and the specialty of Alma Doerge. J. C. Lewis presented St Plunkard to good business 10. Elks' Circus 14.

MANKATO.—THEATRE (Beall and Bear, lessees: C. H. Grieble, Jr., resident manager): The Star Boarder failed to appear 10. Camilla Urso 13; poor house. Madame Urso, Helen Hall, and Marion Sheldon Pierce were fine. The Highwayman 16. Roney Boys' Concert co. 17. At Valley Forge 22. High School exercises 30.

DULUTH.—LYCEUM THEATRE (E. Z. Williams, owner and manager): The Highwayman 13, 14 pleased large audience. Blanche Walsh 17, 18. When We Were Twenty-one 20. The Devil's Auction 24.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): The Highwayman was presented to good and appreciative audience 9.

NORTHFIELD.—WARE AUDITORIUM (A. K. Ware, manager): Roney's Boys' Concert 14; attendance fair; concert good.

WASECA.—WARD'S OPERA HOUSE (Ward and Arthur, managers): The Star Boarder 9 canceled. Roney's Boys' Concert co. 20.

ST. PETER.—OPERA HOUSE (H. J. Ludeke, Jr., manager): Dark.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch Brothers, managers): The Highwayman 7; fair house; excellent performance.

MISSISSIPPI.

GREENVILLE.—GRAND OPERA HOUSE (B. E. March, manager): Andrews Opera co. closed the season with three delightful performances of Il Trovatore, Martha and The Mikado 10, 11 to fair house. Jay C. Tayler, Will Andrews, Catherine Lee, Ed Andrews, and Florence Clayton head the excellent co.

CLARKSDALE.—THEATRE (Wingfield, McCommick and Sommers, managers): Season closed.——ITEM: F. G. Wingfield has secured a lease on the Clarksdale Theatre for next season.

COLUMBUS.—O'NEILL THEATRE (William P. Mahon, manager): Alba Haywood 7; small audience; unsatisfactory performance.

VICKSBURG.—CITIZENS' OPERA HOUSE (Mauch, Moore and Ralston, managers): Dark.

NATCHEZ. TEMPLE OPERA HOUSE (Clark and Gardner, managers): Dark.

MISSOURI.

MACON.—ELKS' THEATRE (H. E. Logan, manager): Morey Stock co. 11 (return) to Mile. Satan, Monte Cristo, Cleopatra, A False Face, A Warning Bell, In Pennsylvania, and Humpty Dumpty; performances satisfactory; good houses. Si Perkins 14; good music; fair house. Season closed.

JOPLIN.—CLUB THEATRE (Mrs. George B. Nichols, lessee; W. L. Hollonquist, manager): Liquid Air lecture 7; light house. Elks' Minstrels 10 (benefit St. John's Hospital) to packed house; good performance. Rentfrow's Pathfinders 12-19. Odd Fellows (local) 21.

SPRINGFIELD.—BALDWIN THEATRE (Brooks and Houston, managers): The Mikado 10 (local); house well filled; audience pleased.——ITEM: The Interstate Horse Show, of Kansas City, will exhibit at Fair Grounds here 21-23.

SEDALIA.—FERRIS GRAND OPERA HOUSE (Hatton and Chesbrain, managers): Public School entertainment 10; S. R. O.; programme good. Dearborn Stock co. 14-18.

WARRENSBURG.—PERTLE SPRINGS CASINO (J. H. Christopher, manager): A Summer stock co. will open 29 for a season of ten weeks. The opening bill will be Never Too Late to Mend.

CARTHAGE.—GRAND OPERA HOUSE (Don C. Hamilton, manager): Dark.

MARSHALL.—OPERA HOUSE (Striker and Patterson, managers): Season closed.

MONTANA.

ANACONDA.—THEATRE MARGARET (H. F. Collins, manager): Elks' Minstrels 7; large audience; performance excellent. Blanche Walsh in More Than Queen 9.

MISSOULA.—UNION OPERA HOUSE (A. H. Hartley, manager): La Loie Fuller co. 10; good co. and house. Ada Lewis and Isabelle Dawson made hits. The Evil Eye 14. Nathan Hale 16.

HELENA.—MING'S OPERA HOUSE (F. E. Cart, manager): Blanche Walsh in More Than Queen 8. La Loie Fuller co. 11; good house; Loie Fuller good.

NEBRASKA.

LINCOLN.—THE OLIVER (Crawford and Zehrung, managers): Grace Hayward co. 6-11; full houses at majority of performances. Plays: Friends, A Soldier of the Empire, Carmen, Sapho, Nell Gwynn, Taken from Life; contrary to predictions by the initiated, this co. did quite well financially here as at the Funke earlier in the season. The County Fair 16. E. H. Sothern 31.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): A Breezy Time 6; large house; good performance. Ten Nights in a Barroom 31.

BEARNEY.—OPERA HOUSE (R. L. Napper, manager): State Declamatory Contest 10; crowded house.——ITEM: The season is practically closed and has been a prosperous and enjoyable one.

PLATTSMOUTH.—PARMELE THEATRE (Parmele and Stadelman, managers): Season closed.

ALLIANCE.—PHELAN OPERA HOUSE (F. M. Broome, manager): Labadie's Faust 15.

CHADRON.—OPERA HOUSE (S. M. Loomer, manager): Marsden-Hartt co. 20.——OPERA HOUSE (F. E. Nelson, manager): Dark.

BEATRICE.—PADDOCK OPERA HOUSE (R. D. Fuller, manager): Closed for season.

NEVADA.

RENO.—McKISSICK'S OPERA HOUSE (Ed. Piper, manager): Dark.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): The Bostonians in The Serenade 14 pleased good house. Thomas Jefferson in Rip Van Winkle 18 closes the season.——PARK THEATRE (Ormsby A. Court, manager): Harcourt Comedy co. closed the season at this house 11 to good business; co. excellent.——ITEMS: The Royal Prisoner 16-18 canceled.—Manager Court says his profits this season have been one-third larger than last season.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): May Fiske, supported by the Fannie Carpenter co., began a week's engagement 13 to fair business. Plays: The Garrison Girl, My Friend from India, Forty-nine, Little Ferret, Sunshine of Dover Locks, and The Maid of the Mill. The Bostonians 22.——ITEM: Ground has been broken for the enlargement of this theatre.

LACONIA.—MOULTON OPERA HOUSE (I. M. Cottrell, manager): Recluse (local) 9, 10; good performances; fair houses. Season closed.

BERLIN.—CLEMENT OPERA HOUSE (F. M. Clement, manager): The Charity Ball 16. Rose Sydell's London Belles 20.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): Robinson Comic Opera co. 13-18 failed to appear.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pittinger, manager): Season closed.

NEW JERSEY.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): Svengali drew large and pleased audiences 13-15. John Drew in Richard Carvel 18. Black Patti's Troubadours 20-22. When We Were Twenty-one 27-29.——ITEM: The Palm Garden, formerly the Empire Theatre, has been extensively renovated and will reopen 27, under the management of Frank Taylor, with Jack Henderson as treasurer. The theatre will be devoted to burlesque. Mr. Taylor having engaged a competent stock co., who will open the Summer season July 1, under the management of Bob Manchester.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): Over the Hills to the Poorhouse 9-11; large business. The Elroy Stock co. 13—indefinite, is proving a success, under the able management of Edwin Kelley. A Tramp's Daughter was seen 13, in which Mr. Kelley and Lillian Mae Crawford scored; Arthur Walker, in his specialty, made a hit.——ITEM: A matinee party was tendered to the almshouse children 16 by Soulier and Kelley. A reception was given the children after the performance by Mrs. Soulier, assisted by Lottie Gilson.

RED BANK.—OPERA HOUSE (Charles E. Sleman, manager): The Wills Brothers in Two Old Cronies 9; performance and house good. Down on the Farm 13; good audience; performance fair. Charles K. Champlin in Old Virginia 20.——ITEM: Charles K. Champlin and co. will close a successful season here, opening in August with an enlarged co., new plays, scenery, etc.

BRIDGETON.—MOORE'S OPERA HOUSE (Ed. E. Moore, manager): Wills Brothers 10-12; good houses and co.——ITEM: Moore's Opera House has closed for the season. The new theatre will be built at once on the ground floor and will be called the New Criterion Theatre. The past season has been successful.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (B. W. Suydam, manager): Charles K. Champlin co. 13-18 to fair business; satisfactory co.——ITEMS: The season here will close 18.—The ushers' benefit will take place 30, when Zelma Rawlston will appear in the opera Carmen.

TRENTON.—OPERA HOUSE (A. H. Simonds, manager): Thall and Kennedy's excellent co. in A Stranger in a Strange Land 11; fair business.

NEW YORK.

ALBANY.—EMPIRE THEATRE (Sam S. Shubert, manager; J. W. Hennecksburg, resident manager): The Brixton Burglary 13, 14, was enjoyed by large audiences, and was one of the best comedies seen here in many a year. The cast included Joseph Holland, Elita Proctor Otis, Jessie Busley, Grace Filkins, W. J. Ferguson, Lionel Barrymore, Sam Edwards, and Richard Baker. The Empire Opera season opens 20 with Pinafore and Cavalleria Rusticana.——HARMANUS BLEECKER HALL (H. R. Jacobs, manager): The second week of the Jacobs Stock co. opened 13, when Shenandoah was played to large audiences and in graphic style. The battle scenes were especially fine and every member in the cast was equal to his or her task. Nell Gwynne co. 25.——PROCTOR'S (Fred F. Proctor, manager; Howard Graham, resident manager): The second part of the week, 9-11, the bill was changed to The Woman Hater, which proved as amusing as Dr. Bill. Charles Abbe was a strong reminder of Roland Reed in actions and make-up. The second section of Proctor's Stock co. opened 13 for a week; the audiences are large. The curtain-raiser, Our Bitterest Foe, introduced George Friend, Ralph Dean, and Carol Arden, who were in Pink Dominoes with Richard Cochrane, William Beckwith, Charles Hawkins, Charles Ther, Frank Hilton, Lucille Thaven, Bessie Lestina, Esterbrook Galloway and Kathryn Powell. The plays were interspersed with singing by Maud Courtney and the acrobats Fritz, Eddie and Leslie. The Guv'nor and His Elder Brother 16-18.

HUDSON.—HENDRICK HUDSON HALL (Richard A. M. Deeley, manager): Military and Naval Bazar for the benefit of Hendrick Hudson Chapter of the Daughters of the American Revolution; the committee in charge of the bazar were Mrs. A. Frank E. Chase, Regent; Mrs. E. A. Aitkin, Miss K. T. Andrews, Mrs. F. J. Collier, Miss Rachel Du Bois, and Mrs. Willard Peck; the dramatic entertainment was under the supervision and instruction of Richard A. M. Deeley; Trial by Jury and Her New Dressmaker were played every evening to crowded houses; Mr. Deeley appeared in the curtain-raiser, ably assisted by Lillian Du Bois; in Trial by Jury all sang their parts with credit to themselves and satisfaction to their friends; the cast: Gertrude McE. Boysaudt, Mr. Deeley, George H. Lapp, Elbert Payne, Richard A. Aitkin, Charles S. Keating, and Julian Van Deusen; the soloists were greatly aided by a well trained chorus of the following: Mrs. Fannie Denegar, Mrs. Della Buchman, Mrs. A. J. Fell, Myra Quick, Adaline V. Beekman, Lillian Du Bois, Rachel Du Bois, C. Louise Aitkin, Gertrude Du Bois, Jessie Boysaudt, Alice E. Tower, Grace M. Thompson, C. L. Curran, Jessie Pearsen, T. A. Bennett, W. W. Chace, Louis W. Cornelius, G. Clifford Hardy, Charles E. Hardy, Guy H. Taylor, Arthur Wells and F. Mowry; Mrs. E. A. Aitkin was vocal director, and to her is due great credit; Mrs. Marcellus Hartley, of New York, was in attendance at the fete; the middle night was the anniversary of her gift to the Hudson Chapter of the Chapter House and Auditorium.——OPERA HOUSE: Local 24.

KINGSTON. OPERA HOUSE (C. V. Du Bois, manager): Regular season closed. Enlisted for War (local) 23.——ACADEMY OF MUSIC (C. D. Carter, manager): Closed for season.——LISCOMB'S OPERA HOUSE (G. C. Liscomb, manager): Closed for season.——ITEM: Work has been commenced on a new Summer theatre at Kingston Point Park. The theatre will be handsome, and the seating capacity will be about nine hundred. The floor will be constructed on an incline, so that every seat will command a full view of the stage. The stage will be 30 x 40 feet, with 24-foot opening. Charles Frederick, of Boston, Mass., will be the lessee. The house will be owned by the Kingston Consolidated Street Railroad Co. The opening will occur 30. Vaudeville will be the chief feature.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager; H. R. Hayden, resident manager): Daniel R. Ryan co. 13-18 in The Three Musketeers, O'Brien, the Contractor, Ingomar, The Fatal Wedding, The Galley Slave, and A Wife's Honor; good co. and houses. The Ingomar of Mr. Ryan was an artistic piece of work.——RAND'S OPERA HOUSE (William H. Halligan, manager): Viola Allen and a first-class co. presented In the Palace of the King 14 to an audience that filled the house. The Princess Chic 18.——ITEM: This closes the present season, also the management of Mr. Hickey. The house will open for a Summer season under the management of Sam S. Shubert. Mr. Hayden will be retained as resident manager.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. R. Sweet, manager): Chester De Vonde closed week of 6 with The Ranch Hero, Dr. Jekyll and Mr. Hyde, Sins and Sinners, and A Night in New York. A Stranger in a Strange Land (benefit Knights of Columbus), with Joseph Cusack, a Poughkeepsie boy, in the cast, 13. John Drew in Richard Carvel 15. Louis Mann and Clara Lipman in All on Account of Eliza 16. Amherst College Senior Dramatics 18. Viola Allen 24.——ITEMS: The friends of Joseph Cusack presented him with an immense floral horseshoe on his appearance here 13.—The Poughkeepsie Club will repeat their recent success, A Bachelor's Dinner, in Hudson 20.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): Maude Adams in L'Aiglon 10, 11. Kellar mystified fair house 13. The Brixton Burglary 17, 18. Annie Russell 20. Mrs. Leslie Carter 27.——GRAND OPERA HOUSE (Graff and Shubert, managers): Mrs. Fiske in Becky Sharp delighted good audiences 10, 11.——EASTABLE THEATRE (S. S. Shubert, manager): Ormonde Stock co. pleased large houses in The School for Scandal 13-18. Jim the Penman 20-25.——DUNDEE THEATRE (J. L. Hasbacher, manager): The Valentine Stock co. in A Celebrated Case and East Lynne drew well 13-18; satisfactory performances. Season at this house closed.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): Viola Allen and a strong co. presented In the Palace of the King to S. R. O. 13; magnificent production. The Brixton Burglary proved a delightful comedy 15; every one in the co. is an artist. The Princess Chic 17. Kellar will close the Van Curler's season 18.——ITEMS: The Schubert Club (local) will give another of their fine concerts 22.—The Schenectady Street Railway Co. will shortly open a Summer theatre on the line of their Union Street extension.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): At the last moment Manager Shubert, being unable to complete his elaborate preparations for a perfect presentation of Under Two Flags as underlined for week of 13-18, decided to produce East Lynne in its stead, and large and pleased audiences were present during the week. Under Two Flags 20-25.——LYCEUM THEATRE (A. E. Wolff, manager): The Princess Chic 15. The Brixton Burglary 16. Mrs. Leslie Carter 20. Annie Russell 21, 22.

JAMESTOWN. SAMUELS' OPERA HOUSE (M. Reis, lessee; F. J. Goodwin, resident manager): Sousa's Band 6 to large and enthusiastic audience. E. H. Sothern in Hamlet 9 to fashionable audience; performance excellent. Gus Cohan Comedy co. 16-18. Hi Henry's Minstrels 23.——ITEM: Celoron Theatre, under management of Jule Delmar, is undergoing a thorough overhauling, and will present a beautiful sight with its new decorations when completed. The season opens 27, with Charles Leonard Fletcher as headliner.

SCHENECTADY.—SHATTUCK OPERA HOUSE (M. Reis, lessee; C. S. Smith, manager): Season closed.——ITEMS: Manager Smith is spending a few days at his home in Elmira, N. Y.—Sophia Burnham has gone to Cleveland, O.—Alvaro G. Benney will spend the Summer in Buffalo.—Charles A. Bird, formerly manager of the Shattuck and for the past season manager of the Rays, is here; a host of friends welcomed him home.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): The Vera De Noie Stock co. in A Soul for Gold, Devil's Island, The Three Musketeers, Uncle Tom's Cabin, A Tory's Daughter, Carmen, and Monte Cristo pleased fair houses 8-11. The Irene Myers co. began a two weeks' engagement 13, opening to a crowded house; excellent performance. Otis Skinner, Mrs. Le Moyne, and Eleanor Robson in In a Balcony (matinee) 20.

ELMIRA. LYCEUM THEATRE (M. Reis, manager): Viola Allen in In the Palace of the King 10 to capacity; Robert T. Haines, William Norris, and Marcia Van Dresser shared honors with the star. The McKnight Choir in The Mikado (local) 15-17; good business. Joshua Simpkins 18. Huntley Jackson co. 20-25.——CADETY THEATRE (George W. Williams, manager): Dark.

GENEVA. SMITH OPERA HOUSE (F. K. Hardison, manager): Boer War and Passion Play Pictures 7; exhibition poor; small house. The Mystic Midgets (local) 9-11; big business. The Princess Chic 14; splendid performance; big business. May Festival of the Geneva Choral Union 21. The Angel of the Alley 28.

OLEAN. OPERA HOUSE (J. H. Havens, manager): Irving French co. 13-15 in A Runaway Wife, A Jolly Affair, and O'Moore's Courtship; S. R. O.; excellent co. Margie Dow and Charles T. Burch joined co. here; their work was excellent and highly appreciated. Jack Ball, an Olean boy of marked talent, joined here to do specialties.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): Arizona 2; splendid performance; good business. Turner Stock co. 13-15 pleased good houses. Plays: The Buckeye, Under Two Flags, and Nell Gwynne.——ITEM: Will Dillon has joined the Hillman co. for Summer season.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Marguerite Sylva in The Princess Chic 13 drew well and pleased highly. Kellar 14; light business; pleasing performance. Clara Turner Stock co. 16-18. Down on the Farm 21.

ROME.—WASHINGTON STREET OPERA HOUSE (M. D. Chase, manager): The Eleventh Hour 3; fair co.; poor house. Mrs. Fiske in Becky Sharp 9; fine performance; full house;

ANNUAL MEETING OF THE ACTORS' FUND.

The twentieth annual meeting of the Actors' Fund of America was held last Tuesday morning, May 14, in the Madison Square Theatre. An hour before the time set for the meeting the lobby of the playhouse and the sidewalk in front were crowded with enthusiastic members, engaged in electioneering for the various candidates whose names appeared on the two tickets. Shortly after eleven o'clock the officers took their places on the stage, the members seated themselves in the orchestra chairs, and the meeting was called to order.

Theodore Bromley, the Assistant Secretary, read a telegram from President Louis Aldrich saying that he was too ill to attend. John Drew, the First Vice-President, being also absent, the Second Vice-President, Antonio Pastor, took the chair. The minutes of the last annual meeting were read and adopted.

The Secretary's Report.

The Secretary's report was then read by Mr. Bromley. The report is as follows:

Disbursements.

FROM MAY 5, 1900, TO APRIL 27, 1901.

Total expenditure as per requisition	$31,478.57
Paid for relief, burials, medicines, physicians' expenses, care of and alterations in the Actors' Fund plot, headstones, etc.	24,236.64
Salaries	4,292.00
Rent	1,800.00
Auditing accounts	100.00
Printing	159.35
Subscriptions	30.00
General expenses, including postage, telephone service, telegrams, office sundries, etc.	861.58
Total	$31,478.57

Receipts.

FROM MAY 2, 1900, TO MAY 11, 1901.

Balance from last account	$65.16
Membership dues	1,286.00
Life memberships	1,250.00
Unused appropriations	596.95
Benefits	7,614.80
Donations and bequests	544.80
United States bond sale	80,662.50
Ten cent tax	171.90
Money returned	151.00
Theatrical license appropriation	4,131.73
Interest	6,414.50
Telephone collections	1.00
Percentage on benefits, Aldrich plan	800.00
Total	$104,390.34
Paid to treasurer	104,290.18
Balance cash on hand, May 11, 1901	$100.16

The Treasurer's Report.

The Treasurer's report, which was next read, was as follows:

May 1, 1901—		
Cash balance on hand		$107,867.55
Membership dues		$1,902.00
Unused appropriations		553.37
Life memberships		1,250.00
Ten cent tax		171.90
Theatrical license appropriation		4,131.73
Interest on investments		3,825.00
Interest on bank accounts		2,411.97
Aldrich plan		800.00
Money returned		197.88
Benefits:		
Mobile, net	$309.25	
Broadway Theatre, New York, net	3,271.37	
McVicker's Theatre, Chicago, net	1,674.08	
Buffalo	158.42	
Vaudeville Academy, New York	2,201.68	7,614.80
Request: J. Swineburne		25.00
Donations:		
Agnes Ethel	$500.00	
Miscellaneous	15.80	515.80
Telephone collections		1.00
Bank charges, as per bank book	$0.99	
Expenditures, May 1, 1900, to May 1, 1901, through secretary	31,478.57	31,480.06
Cash balance on hand		99,787.94
Total		$131,268.00
Cash on deposit:		
City Trust Company on certificate	$30,662.50	
Bank of Metropolis on certificate	25,000.00	
Bank of Metropolis	11,755.37	
United States Trust Company	6,949.24	
Bank of New Amsterdam on certificate	25,000.00	
Bank of New Amsterdam	420.83	
Total	$99,787.94	
Cash balance as above		99,787.94
Cash invested, bonds and mortgages		85,000.00
Total		$184,787.94

WILLIAM HARRIS, *Treasurer.*

The President's Address.

In the absence of President Aldrich, his annual report was read by F. F. Mackay, at the request of the chairman. The report was as follows:

Ladies and gentlemen, members of the Actors' Fund of America: The president's annual report, which for the fourth time I now present for your consideration, has the usual disappointments. At our last annual meeting the treasurer's report showed $102,867.55 as our assets on May 1, 1900, while now we have but $184,787.94 as the total amount on May 11, 1901, in the treasury of the Actors' Fund. Shrinkage in our assets here is much to be deplored, for it makes the permanent endowment of a charity like ours, which would enable us to place our income on a footing required to meet the constant urgent calls upon it, further off than ever. Therefore with great regret we learn that we have not been able to make both ends meet, in the year just passed. The cause of this is simple. First and foremost, we no longer receive from the city of New York any part whatsoever of the theatrical license moneys which the law for so many years back gave the city's Board of Estimate and Apportionment, the right to distribute among worthy charities. Under this right, during a period of sixteen years, from 1885 to 1900, inclusive, there was given to the Actors' Fund the gross amount of $177,934.39, as stated in my last year's report, being an average of over $11,000 per annum. Of this great aid we are absolutely deprived. A year ago the president's report expressed my fears in this matter, predicting what has actually occurred, and also gave you a complete history of this theatrical license money, and the just claim of this association to a fair share of the same, conceded by legislators, in response to the appeals and earnest work of our officers and Board of Trustees. It would be superfluous to go over the ground again, only it does seem unfortunate that the justice of our cause in this matter, which has been recognized repeatedly by the State Legislature as well as by city officials, should not be set aside in the exigency of politics, so to speak, or that a charity so broadly carried on, with an expense so small in proportion to its beneficial work, should be punished because numerous other so-called charities are derelict and are conducted in a way which does not entitle them to this aid from the city. The item of $4,131.73 received under this heading, as stated in the secretary's and treasurer's reports just read, is the balance due from the previous year, but for this year we get nothing.

Again, for the year ending May 15, 1900, we had nine benefits, yielding $10,925.98, net, to our treasury. To-day we can show but five benefits given for the Fund in the whole United States during the past year. They have been well managed and produced good net results, the same being 7,614.80, but that is a shrinkage of $3,779.56 from our regular benefit receipts of the previous year. Our benefits this year, with their net results, were as follows: Mobile Theatre, $309.25; Broadway Theatre, New York, $3,271.37; McVicker's Theatre, Chicago, $1,674.08; New Teck Theatre, Buffalo, $158.42; Academy of Music, New York, $2,201.68; total, $7,614.80.

Fellow members, the two causes named show plainly why our income has not equaled our expenditures. Now, regarding the regularly announced benefits of the Actors' Fund, what more can be said except that they have been very good, so far as they have been given, but it is a shame that we have not had more of them. If our managers and actors could only get the reciprocal treatment to which they are entitled from those to whom they so generously give their services and theatres, we would be all right. I have pointed out so often the weakness of the theatrical profession on this subject of benefits for other guilds than our own that I will not bore you with a repetition to-day, only to again express regret that Actors' Fund benefits should come last in the minds of so many members of the theatrical profession at large.

Since my last report there have been 737 applications for relief of various kinds, of which 662 were favorably acted upon. Of those applications granted 343 were actors and actresses of the dramatic and operatic stage, 137 were actors and actresses of the vaudeville and variety stage; 55 managers, agents, treasurer, etc.; 25 chorus and ballet; 13 minstrels; 25 circus performers; 18 stage carpenters, property men, stage hands, etc.; 13 stage-managers; 3 musicians, 4 scenic artists; 13 wardrobe women and costumers; 4 premier danseuses, 5 dramatic authors, and 1 dramatic agent.

Of these 455 were given outside pecuniary relief and 124 placed in hospitals and institutions. Six hundred and thirty-eight prescriptions were filled and furnished in New York City alone.

Again I must revert to the fact that of these 662 favorably acted upon applications only 32 were from those who were members of the Actors' Fund. This is the only theatrical association where no question is raised as to membership or good standing, and where relief is granted so quickly to the sick, the destitute, the dying and the dead. We may be asked by those who join various societies with only the selfish idea of benefiting themselves individually, "why then should I join the Actors' Fund, since it benefits non-members?" We can only give such questioners Portia's answer, "'Tis good you do so much for charity." And, my friends, what charity can be so good and sweet as this, which asks nothing of the destitute sick and suffering of the theatrical profession, as to membership, or dues, or the whys and wherefores of their suffering, before giving them the practical relief best fitted to their various conditions? When "no" is the answer of the Executive Committee of the Actors' Fund to appeals for relief, you may rest assured that they have the strongest and best reasons for giving the decided negative answer.

The number of persons buried since May, 1900, is 35. Of these 19 were interred in New York and Brooklyn; 3 in Chicago; 1 in Kilbourne, Wis.; 1 in Phenix, Ariz.; 1 in Fruitvale, Cal.; 3 in Boston; 2 in Denver; 1 in San Francisco; 1 in Washington, D. C.; 1 in Pittsfield, Ill.; 1 in Philadelphia, and 1 in Troy, N. Y. At Evergreens Cemetery during the year past 17 have been buried, making 510 as the number of our profession who "sleep the sleep that knows no waking" in the Actors' Fund plot. Those of you who have visited the plot, I am certain, feel a just pride in this dignified resting place, and to those of our calling who have never visited the Fund plot in the Evergreens (and I fear they are in the large majority), I would say go and see for yourselves, and then you will appreciate the sympathetic tenderness with which one of the saddest duties of the Actors' Fund is performed. And when, as is now an established custom, on each thirtieth of May, the gentle hands of a number of women of the profession decorate the graves of all the dead resting there, we who know the vicissitudes of the "Palmy Days" can truthfully say what a blessed change is here from the years past when the destitute dead of our profession were left to the cold charity of the world at large.

Now, as to our state of membership, I would say that I again communicated personally, as I have done through several years back, with over one hundred of our calling who are in prosperous engagements, and to-day I can announce that eighteen persons have, during the year, paid their $50 each and became life members of the Actors' Fund. Assuredly, to those who can spare it, $50 could not be more wisely spent. We have now a total of 158 life members, the highest number we have ever had; but of annual members who have paid their $2 dues for the year, there are only 763. When we remember that the Actors' Fund is the charity organization of about 20,000 persons, comment upon this meagre number of annual members would be superfluous.

Regarding donations, it is my pleasant duty to inform you that last Christmas Agnes Ethel again sent $500 as a gift to our charity, making good her promise given during the first term when you honored me with the office of president of this association, that she would give $500 per year to the Actors' Fund as long as she lived. Under that promise we have received $2,000 already. I have repeatedly thanked this good woman, who never forgets the needs of the unfortunate ones of a profession that she so well adorned in the past, that now nothing is left for me to say save that we are all deeply grateful and that the records of her kindness must be written where every day we turn the leaf to read them.

Each year the painful duty of announcing the death of several members of your Board of Trustees or life members of the Actors' Fund is assigned to me.

On November 21, 1900, there passed away a brilliant dramatic author, Charles H. Hoyt, who had been treasurer of the Fund, and was at the time of his demise a member of the Board of Trustees. I cannot pay a tribute to his memory better than by quoting from the resolutions passed by the Board: "Charles H. Hoyt created a new and fascinating form of entertainment, and his name, in connection with a certain class of harmless, breezy, amusing plays, will long remain familiar as a household word to the theatregoers of this generation. He was also a manager of ability, with a great knowledge of stagecraft, and was a most sincere and earnest friend of the Actors' Fund, to which he contributed a share of his time and often of his means. His loss is most deeply to be deplored." Milton Nobles attended Mr. Hoyt's funeral at Charlestown, N. H., as the representative of the Actors' Fund.

On March 31, 1901, Roland Reed, another faithful trustee of the Fund, passed away. In him the American stage lost a worthy supporter. Though still a comparatively young man, he was in reality a very old actor, having been associated with the stage from his infancy, and always reflecting credit upon his calling. The stagegoers, as well as ourselves, cannot but sincerely regret that they are never more to be beguiled from their sorrows by the sweet and infectious humor of Roland Reed. Our Board of Trustees took proper action at a special meeting, and now, as an old friend who saw him often on his death-bed of painful suffering, I can but say, "dear old friend of the Actors' Fund, may your eternal sleep be as peaceful as your acts of kindness entitle you."

Ladies and gentlemen, at the annual meeting one year ago I made two recommendations for your consideration and possible action.

First, to beg you individually to proselyte among those of our profession who through apathy, or rather carelessness, neglect to become members of this association, to see if we could not get them all in and keep them in as regular members like yourselves. A year has passed and I fear that we cannot boast of any improvement in this matter of membership. By my personal solicitation, as in every year since you did me the honor to place me in this position, I have succeeded in considerably increasing our life membership, and it now stands at the highest figure ever reached. Yet still we may say that we are not happy, for it is a regrettable fact that comparatively few of the ladies and gentlemen of the best leading theatrical companies are regular members of the Actors' Fund. I have dinned this into your ears so much at each annual meeting that I can say no more to-day. Nor is it right that I should, for my words only reach you who are good members. Like the actor who, upon going before the curtain when a bad house greets him, upbraids the audience for its lack of appreciation of his efforts, when his reproaches are intended for and should reach those who stay away, so I strike the neglectful ones over your faithful shoulders. But I will confidently hope for a brighter future for our membership list, in view of the fact that my second recommendation has met with such success that it should and will bring up all things connected with the Fund to a higher standard. In my last year's report I endeavored to show our greatest need to be an Actors' Home, situated somewhere in, or adjacent to, this great city, where the aged members of our profession no longer employed, who had not been fortunate in accumulating for old age, might find a haven and a resting place at some future time. Once this Actors' Home was established successfully we might have near it, on the same grounds, perhaps, our own hospital or sanitarium, which would soon take care of itself, in view of the large amounts of money we expend annually for the care of our patients in various hospitals. The latter blessing is to come later on. But the need of an Actors' Home was most apparent and urgent. Acting upon this idea at our last meeting, it was moved, seconded and unanimously adopted that it was the sense of that meeting that the trustees should seriously take into consideration the subject of an Actors' Home or Sanitarium during the ensuing year, as was recommended by me in my annual report. Not wishing to let the grass grow under our feet, I called a special meeting of the Board of Trustees two days afterward, on May 17, 1900; but half of the trustees were out of the city and some others could not attend. When the special meeting was called, seven members not being present, I could only say "no quorum," and we could do nothing. But the very next day I remembered the oft expressed desire of Mr. Al. Hayman to do something for the Actors' Fund, and I thought I would put his good wish to the test. Learning that he was to take passage for Europe on May 22, I felt that I had no time to lose, so I called on the gentleman and in less time than it takes to tell it he came to "Hecuba." I found Mr. Hayman most willing and ready to do a most generous act for this Fund. In less than forty minutes I left his office with his written promise that if by any legitimate means I could get $50,000 for the establishment of an Actors' Home he would give $10,000 toward the project. It was also understood, at his suggestion, that I was empowered to use the good offices of the New York *Herald* in the furtherance of my project. Almost immediately I was at the *Herald* office, and I cannot express in words how well I was treated by the representatives of that great newspaper. After patiently listening to my plans the *Herald* most enthusiastically said that it would at once champion the cause of an Actors' Home, to be owned and controlled by the Actors' Fund of America. Before retiring for the night I had the great satisfaction of knowing that Mr. Al. Hayman's certified check for $10,000, subject to the one condition named, was in the hands of the New York *Herald*, and that that newspaper was already starting its beneficent work by wiring messages from me, as your president, to the successful ones of our calling, asking for contributions.

Our ever generous profession responded quickly. I would remind you that in twenty days the *Herald* had received contributions amounting in the gross to over $55,000, which, with Mr. Hayman's check, made a total of over $65,000. Then, the Summer coming on, representatives of the paper concluded to rest, collect and straighten out the various donations that, in spite of the fact that they were no longer asked for, still kept coming in, and on August 3 they turned over to our committee $69,030, as collected in full up to date. This was placed with the Knickerbocker Trust Company at interest, which, on May 3, 1901, amounted to $1,275, making a grand total of $70,305 in the trust company named, deposited for the sole purpose of the establishment of the Actors' Home. The *Herald* has some late contributions still to the same credit.

Though much has been done and a site selected and bargained for, there has been, I regret to say, considerable loss of time, mainly through the law's delay in clearing up the title to the property so as to procure for us a perfectly clear and guaranteed deed—such a one as your Board of Trustees voted it prudent only to accept.

The property consists of between thirteen and fourteen acres about one and one-half miles from West Brighton Station, on Staten Island, in what is known as Castleton, having been the country seat of the late Richard Penn Smith. It is a beautiful spot and well adapted to our purposes. The committee that made the selection gave it careful consideration and I believe acted wisely. Many additions in the shape of wings to the main building and improvements have been projected, which, when properly completed, will make our long cherished dream a reality. There is not time to-day to recapitulate all that is to be done, but that it will be done is sure. The *Herald* stands ready to still further aid us, whenever our Board of Trustees shall say such aid is needed, by calling on the general public for contributions. Therefore this matter can be left with confidence to our incoming Board of Trustees.

And now, fellow members, having seen established the practical and solid foundation of a thing which I have held very near to my heart, it becomes my duty to leave it in the hands of those who shall guide the destinies of the Actors' Fund for the ensuing year, so that abler heads and younger hands will bring this Actors' Home to a most successful and practical conclusion. May I then, in closing this report, be permitted to express a feeling of personal pride that I have been, with others, instrumental in doing some little good for a profession which has done so much for me in the past. This Home will surely add another benefaction and blessing to the many which are constantly given to the unfortunate of our guild by the sometimes neglected, ever best-abused, yet always the greatest, surest and sweetest of our charities, the Actors' Fund of America.

Miscellaneous Business.

The reading of the President's report was frequently interrupted by applause. At its conclusion the chairman called upon the Nominating Committee for its list of nominees. It was as follows:

For president, Al. Hayman; for first vice-president, Daniel Frohman; for second vice-president, Antonio Pastor; for treasurer, William Harris; for secretary, Edwin Knowles; for trustees for two years, Louis Aldrich, A. M. Palmer, John Drew, Jacob Litt, Harry Harwood, Frank McKee, Henry W. Savage, and George Fuller Golden.

Adolph Bernard was also nominated for Secretary, and Milton Nobles for Trustee, in place of Mr. Golden. The chairman then appointed J. Duke Murray as judge of election, and George Conway, George Summis, George D. MacIntyre, and Mr. Gilfeather as tellers.

Augustus Piton moved that the Secretary be instructed to cast one vote for Al. Hayman for President, as was done in the case of Mr. Aldrich at the last meeting. The motion, after being duly seconded, was unanimously adopted. The Secretary cast the vote as directed, and Mr. Hayman was duly elected President for the ensuing term. The same course was followed in the case of Daniel Frohman for First Vice-President, Antonio Pastor for Second Vice-President, and William Harris for Treasurer.

After the tellers had completed their work the judge of election, Mr. Murray, announced the result of the balloting for Secretary and Trustees. Mr. Knowles was declared elected Secretary, he having received sixty-two votes, against twenty-seven votes cast for Mr. Bernard. For Trustees the votes cast were as follows: Mr. Aldrich, 90; Mr. Palmer, 90; Mr. Drew, 89; Mr. Litt, 90; Mr. Harwood, 90; Mr. McKee, 90; Mr. Savage, 90, and Mr. Nobles, 74. George Fuller Golden, in contest with Mr. Nobles, received ten votes.

During the time spent by the tellers in preparing their report considerable business was brought forward and acted upon. Horace Lewis moved that the Board of Trustees be instructed to appoint a committee from their own number and the members at large, to take steps for amending or adding to the by-laws of the Fund, in effect as follows: "First, No person shall be eligible to any elective office who is not an American citizen. No person shall be eligible to any elective office who has not been an actor or manager of good standing for a period of not less than five years. No member shall be entitled to vote at any business meeting of the Fund who has not been a member in good standing for at least one year immediately preceding the election." After the motion had been seconded Frank Sanger said: "I would make an amendment that the amendments suggested shall be forwarded or placed before the Board, as far as they do not conflict with the Constitution of the Actors' Fund of America." The amendment was seconded, and the original motion with the amendment was passed unanimously.

Mr. Dillon then in a graceful speech suggested that a letter of sympathy be sent by the Secretary to Mr. Aldrich. Mr. Mackay said that he had already prepared resolutions covering the ground suggested by Mr. Dillon. Mr. Mackay's resolutions, which were read and unanimously adopted, were as follows:

Whereas, Mr. Louis Aldrich is by reason of ill health compelled to retire from active duty in the Actors' Fund of America, wherein for eleven years he held the position of first vice-president and for the last four years the office of president, which position he has always filled with honor to himself and great advantage to the society; and

Whereas, During his presidential term he has given all of his time and his ability to forwarding the interests of the Actors' Fund, and is the projector and first promoter of the Actors' Home to be established on Staten Island, therefore

Resolved, That in his retiring the Actors' Fund of America loses a most efficient officer and philanthropic gentleman whose position as an actor places him among the best of America's dramatic artists, and whose generosity and executive ability places him among the ablest of the Fund's members and officers.

Resolved, That the earnest wish and hope of this society for the speedy and permanent recovery of its retiring President is herein expressed.

Resolved, That the above resolution and preamble be spread on the records of the Actors' Fund of America.

A motion was made by Mr. Morton that a letter of sympathy be sent to Mr. Knowles. A voice in the audience responded that Mr. Knowles is almost well again. Whereupon Mr. Morton suggested that the Secretary send a letter of congratulation to Mr. Knowles over his recovery.

In response to a request from "Aunt Louisa" Eldridge, Mr. Hayman made the following statement about the Actors' Home:

As a member appointed by the Trustees for the purchase of the plot for the Actors' Fund Home, I beg to state that the purchase has been completed; that the sellers are ready to deliver the property, and that the Committee, in accordance with the instructions given to it, have declined to take title until the sellers could give a trust guarantee of the title. This is being executed, and as soon as completed, which may take 24 hours or a week at the latest, understand I will be in a position to turn over the money and tender to the Trustees the plot, to be utilized as they desire."

After a vote of thanks to Mr. Hayman had been suggested and passed the new President made a brief speech in which he gave all the credit for the Actors' Home enterprise to Mr. Aldrich. "I made my donation," he said, "because Mr. Aldrich talked me into it. I hope before the year is out to be able to take him down to the completed Home and say, 'Louis, you are to be thanked for that.'"

Votes of thanks were then passed to various officers and committees of the Fund, and to the *Herald* on account of its work in the interests of the Home. The meeting then adjourned.

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THE DRAMA.

In Its Relation to the Sociology of the Twentieth Century.—III.

It was amid humble surroundings years ago, and with a very moderate capital, that one of the bravest experiments and successful efforts made in giving the public good art at cheap prices was accomplished by that splendid actor, artist and gentleman, the late Samuel Phelps. One of Macready's most valuable assistants in his régime at Covent Garden and the Haymarket, Mr. Phelps decided in 1844 to branch out for himself, and in association with a partner took the theatre known as Sadler's Wells, and entered thereon upon a career which lasted for eighteen years. It was not that Mr. Phelps gave only pleasure to himself in appearing in a round of the greatest acting parts in English literature, but the influence for good which he accomplished in bringing to the humble citizens of Islington the knowledge and appreciation of the best in dramatic-poetic art is attested by the words of the then Bishop of London, afterward the Archbishop of Canterbury, the Rev. Dr. Tait, who said to Mr. Phelps: "As a prelate of the Church I thank you for all the good you are doing, especially among the masses—more good, in my opinion, than all the clergymen in the north of London put together." And so he distinctly did. Sadler's Wells, when Mr. Phelps took it, was a house given over to melodrama of the cheapest description. The audiences accustomed to assemble there were of the coarsest kind. Fried fish and other edibles were sold between the acts, and if the efforts of a player did not meet with the approval of those in front, he was frequently pelted with fusillades of this same fish. It did not seem a very promising field in which to work a radical reform, but by patience and determination Mr. Phelps not only taught his auditors good manners, but he taught them to appreciate noble sentiments, fine poetry and finished acting. He became the idol of the community in which he worked for so many years, and his influence for good in that particular part of London became a household word throughout the United Kingdom. As I said, he started in the most humble way. It was always his desire to present his plays with careful thought and appropriate scenic investiture. He gradually built up a large stock of scenery and a comprehensive wardrobe which enabled him to present any play of any period in an adequate, attractive and instructive manner. When it is stated that during his term of management he presented with six exceptions—to wit, Richard II, the three parts of Henry VI, and Troilus and Cressida—every one of the Shakespeare plays, it must be admitted that Mr. Phelps as a philanthropist of the most practical character rendered a service to society that should never be forgotten. In this venture he did not amass a competency, but for at least eighteen years he lived in some comfort and supported a large family. His ingenuity was wonderful, and his expedients for producing tremendous effects involving large crowds on the stage were truly remarkable.

Such an experiment, therefore, proves that with a practical man at the head, a sociological institute of splendid, practical value may be made self-supporting. No one has attempted a scheme of this kind in this country, yet it would seem that as a form of practical philanthropy, in bringing home to the great masses the value of truth and beauty, such a venture would prove a valuable adjunct to present methods employed by the University Settlement movement. During his management Mr. Phelps produced no less than 125 dramas of standard importance. It would bore you to recite their titles and details, but when it is mentioned that the Islingtonians had the opportunity of listening to Byron's Werner, Sheridan Knowles' Virginius and The Hunchback, Sheridan's Rivals and School for Scandal, Massinger's New Way to Pay Old Debts and The City Madam, Bulwer's Lady of Lyons and Richelieu, Coleman's Iron Chest, Poor Gentleman, and Heir at Law; Otway's Venice Preserved, Talfourd's Ion, Nulman's Fazio, Howe's Douglas, Rowe's Jane Shore, Westland Marston's The Patrician's Daughter, Banim's Damon and Pythias, Goldsmith's She Stoops to Conquer, Baker's Calaynos, Paine's Brutus, Webster's Duchess of Malfi, and Beaumont and Fletcher's King and No King, it will be seen that Mr. Phelps did yeoman service in the education of his patrons.

More than that, he accomplished a great moral work. A gratifying feature of his splendid managerial régime was that a considerable support came from the West End of London. It was impossible there to ever see plays which he presented, and in consequence he derived much moral and practical help from devoted students of the drama. A similar experiment in this country would be helped in the same way. The element which supports the better theatres in our large cities does not care for a continuous diet of Shakespeare or the classics. But there is a large number in every city that will respond quickly to the opportunity given to familiarize themselves with the drama of the palmy days and the plays of advanced thought.

Here, then, at least is a practical suggestion. Let the capitalist who would aid him fellow-men, who would try to bring into their sordid lives something of the spirit of hope, beauty and encouragement that attains so much to the literature of the great dramatic writers, let him take a cheap theatre—that is, a theatre in the modest part of the city; let him engage a company of earnest, conscientious players; let him be prepared to stock the house with a selection of scenery that would enable its manager to present any play in a competent, careful and suggestive way; let him provide a wardrobe that would give the actors an opportunity to outwardly present in an appropriate manner the characters they are called upon to play, and I again venture to assert that with the aid of a careful, competent and thoughtful head he would immediately find that he was working a splendid good in behalf of the great public, and that at the end of two years at the longest he would be getting a return from the capital he had invested. But Samuel Phelpses do not grow on every bush, and the discretion, intelligence, self-effacement and artistic perception needed in the person to preside over the practical side of such an experiment is not easy to find. He is not represented in even the average actor-manager, who, whatever his virtues may be in the artistic results accomplished, is seldom willing to occupy other than the centre of the stage, or concern himself with other than the longest and most important role. Here is where the real greatness of Samuel Phelps so largely manifested itself. He played Hamlet, and he also played Malvolio. He would act Macbeth one evening and follow it the next by presenting Justice Shallow. From King John he would jump to Jeremiah Bumps, and from King Lear to Sir Pertinax MacSycophant.

For the successful carrying out of a plan such as I have described it is certainly desirable that the central head should be an actor as well as a manager. He should be relieved of the practical details connected with the front of the house, but he should, if the artistic necessity of the occasion calls for his histrionic assistance, be willing, like Phelps, to play La Beau in As You Like It, although he had enacted Macbeth the night before.

As I said before, I should feel a modesty in telling Mr. Carnegie what he ought to do, but if he really wishes to endow or support a theatre that shall have for its moving cause the education and moral elevation of the public, and is only deterred because he has not yet found out what dramatic truth really is, I say to him, "Mr. Carnegie, go ahead on the lines laid down by Phelps. You will have material enough for years to work with if you only duplicate his repertoire, but make it a point and an absolute principle to produce every work of the Immortal Bard, whose birthday we celebrate to-day, and you will then have contributed to the general good a sociological message of vital importance and a practical blessing of incalculable virtue."

*Address by Edward Fales Coward before the Dramatic Art Club of Baltimore.

THE ART OF ACTING.

We often hear it said that the playing of the classic and the standard drama does not pay; that, in fact, the classic and the standard drama mean bankruptcy.

This never has seemed to me to be true. Indeed, it always has seemed to me that the plays of Shakespeare are more remunerative than are the plays of any other writer.

Whenever Shakespeare has not proved remunerative, it always has seemed to me it was because he was not sufficiently well played.

We never tire of listening to Mozart's Don Giovanni or to Beethoven's Fidelio, if they are at all well sung; but if they are not well sung, who would care to listen to them? So we never tire of seeing Shakespeare's Othello or Bulwer's Richelieu, if at all well played; but if they are not well played, who would care to see them?

Whenever the presentation of the plays of Shakespeare has not proved remunerative, it has seemed to me that it was not the fault of the plays but of the players. And this I confidently believe will be the case until some one gives us new plays of at least as much merit as the old ones have. Then, perhaps, we shall prefer the new to the old, and so neglect the old as to render their presentation unprofitable.

So far as I can remember, I always have seen the Shakespeare plays prove remunerative to some one, if but one or two of the principal characters were adequately personated, and often have I seen them prove remunerative when not a person in the whole cast was equal to the task assigned him.

We go to the theatre to witness an exhibition of the player's art, and as long as the classic and the standard drama offer the best opportunities for the actor to exhibit his art, so long will the classic and the standard drama, when in competent hands, prove more attractive than any other sort of drama.

As a rule, as we all know, the better the play the better it will pay. But good plays must be in good hands. What constitutes a good play? it may be asked. Interest of story, strength of parts and purity and elevation of diction. What is less edifying than to see strong parts in the hands of weak players; parts that require long and careful study, though undertaken by genius, played by actors lacking in native equipment and content with merely memorizing the words and learning the "business."

The smaller towns, more frequently than New York, witness the spectacle of men tackling Hamlet, Othello, Richelieu, Shylock and the like, the measure of whose ability is Laertes, Cassio, De Mauprat, and Bassanio; or perhaps even Horatio, Roderigo, Lorenzo, or De Beringhen would weight them with all they could conveniently carry.

It is the people that play in the higher drama that attract, it is often said, and not the dramas. But if we did not have the higher drama, we should not have these people that are so attractive. No actor can show what he is able to do unless he have a chance. The higher drama gives him the chance; and the chief reason why the higher drama is the higher drama is because it gives the actor of great ability a better chance than does any other sort of drama to show what he is able to do.

An actor essays a great character and proves, in the general judgment, that he is more competent than his fellows to present it as the poet imagined it; the result is that we go to the theatre—not to see *him*, but to see the *character* as he presents it. For short we say we go to the theatre to see the player, while in fact we go to see a new interpretation of the character he plays.

If we go to the history of the stage we find that the names of all the great actors of whatever country, with very few exceptions, are intimately associated with one or more of the great classic characters. For example: Betterton with Hamlet, John Philip Kemble with Coriolanus, Edmund Kean with Richard, Macklin with Shylock, Macready with Macbeth, Cooke with Richard, Rachel with Phædre, Cushman with Catherine, Forrest with Lear, Rossi with Romeo, Salvini with Othello, and so on and on. It was in these plays and in plays like these that the great ones of the stage have achieved their greatest successes, pecuniary and artistic. And it is in plays like these that the great ones of the stage, for many a day to come, will continue to achieve their greatest successes.

There are, at the present moment, at least eleven men and one woman traveling through the country at the head of companies that play the classic and the standard drama, some more, some less. Now, if these twelve players thought they could make more money by playing some other sort of drama, wouldn't they do it? I know, as well as others, that the greater number of these companies are not making much money; but do they deserve to make more than they do make? Do they play the higher drama sufficiently well to justify the expectation that their performances will attract? I do not think so.

First-rate parts are not intended for second-rate players. Second-rate players in first-rate parts can, at the best, give us only a sketch, an outline, of the poet's creation. When a second-rate player attempts to play a first-rate part, what he gives us may be fitly likened to a half-finished picture. All the subtle touches that give value to art works, in whatsoever field, are lacking. To this fact, however, the second-rate player is blind. What he sees, he gives; what comes within his mental horizon he presents, and it is evermore a mystery to him that he should be charged with leaving anything undone. He knows that other personations are preferred to his, but why they are preferred to his he cannot divine, and in his mental blindness he attributes the public's preference to mere caprice.

First-class characters, I repeat, can be personated only by first-class players; and no one has any right to expect that dramas containing such characters will prove remunerative if only second-class players be employed in them. Yet so strong is the desire of the theatregoing public to see the classic and the standard plays that they do prove remunerative, and that often, too, though not a character in the whole cast is in really competent hands.

We often hear it said that what the great public demands is the wild-cat drama. Nothing is further from the truth. If, however, it is to any extent true that the wild-cat drama yields better returns than the higher drama, then it is for the same reason that a muslin gown neatly made is more pleasing to the eye than a botched satin.

The fact is, if we could so cast, say, one of Shakespeare's popular tragedies as to do justice to it throughout, there is not a theatre in the country large enough to hold the people that would flock to see the presentation.

But such a cast is impossible, for there is not a first-class player of the serious drama, man or woman, to-day in America—not one.

The thing that specially taxes the mental powers in the playing of great clasic parts is the handling of the words. In all else there are many parts in the romantic drama that are quite as difficult as they. When we go to see plays of the highest order, what we demand first, foremost, and above all things else, is that the beauty and strength of the language shall be apparent in the delivery. Skill herein costs the greatest dramatic genius many times more close mental labor than does all else that demands his attention. I have not the least doubt that Mr. Forrest gave to the treatment of the soliloquy, To be or not to be? more thought than any actor playing Hamlet to-day in America has given to the handling of the text of the whole part. Well, some one may ask, did he get paid for his labor? No, I dont think he did—in dollars; but he did in the consciousness that he read the monologue as well, probably, as it ever has been read by mortal man—a rich reward for an actor that has a real love for dramatic art, which Mr. Forrest undoubtedly had, for to the last he took a youthful pride in bettering his personations in every possible way.

There are not a few who seem to think that Mr. Forrest's and Miss Cushman's style of delivery would not be acceptable were they to come back to us now. Mr. Forrest's and Miss Cushman's style of delivery was the style for all time. As it should be with every actor, the sole question with them was, How can I best make clear the author's purpose? With them there was no unreasoned fuss and fury, no bellow and bowwow, no sing-song, no damned tomfoolery with the tones of the voice. They were natural, preeminently natural, to be which one must study long and study carefully.

The art of elocution—of all the arts the most misunderstood and the most mistaught—is an exceedingly difficult art. Like the art of painting and the art of sculpture, its true aim is to copy Nature in her best forms, which is always a very difficult thing to do. I do not believe the man lives that can learn to speak the part of Hamlet really well in less than a year, no matter how assiduous he may be, or how accomplished he may be in the art of delivery when he sets about the task.

The truth is that excellence in the art of delivery, as in other arts, cannot be attained by any but those that supplement great endowment with great acquisition: and further, that without excellence in the art of delivery, no actor can hope ever to have a position in his profession that would satisfy even moderate ambition. All great actors have been great elocutionists.

True, there are actors who have nothing to recommend them but voice and earnestness, and, yet, for a time, are quite successful as entertainers; but they never get far, and sooner or later, generally sooner, they find their level. Such players get on very well, get good engagements and good salaries, so long as they are fitted in appearance to play juvenile parts, but as soon as that period is passed they drop to the playing of old men. Players of this kind soon get to the end of their tether; the elements of improvement are not in them. If a player would get far, let him take good care to make a right beginning and to continue as he begins.

A good many times, of late years, speculators in the drama have tried to make the staging of the Shakespeare plays so pleasing to the eye that it would draw if the play or the players didn't. True, in most instances, possibly in all, an effort has been made to have, at the least, one or two of the principal characters fitly represented; but it has not infrequently happened that these speculators knew so little of dramatic art, were such incompetent judges of the fitness of actors for the parts assigned them, that the presentation of these beautifully staged dramas could not honestly be called a presentation, for hardly a character in the whole cast could truly be said to be represented.

If beautiful scenery, rich costumes and expensive properties—if, in short, luxurious staging be all that is required to present the Shakespeare plays so as worthily to exhibit their great merits, literary and dramatic, then we have within a few years had certain of the Shakespeare plays presented in a most satisfactory manner. But experience has proved that a mere pictorial presentation of the great dramas is a very hazardous enterprise to engage in; that, if some judgment be not exercised in the playing, no amount of care given to the staging is likely to make the venture a paying one; that the arts of the painter, the costumer, and the carpenter cannot, unaided by the actor's art, so present a great drama as to make the production acceptable to the public; that, be as lavish and as artistic as you will in the staging, if you leave the author's work to be presented by persons that know only the player's trade, you are in great danger of seeing yourself ill paid for your labor, and of receiving a meager return for your outlay.

I would not intimate that I ever have seen an elaborate production of one of Shakespeare's plays in which all the parts were in the hands of players that knew merely the player's trade, but I have seen some of these productions in which there certainly was a scant exhibit of the player's art.

Lest what I would convey may not clearly appear in what I have said, I would add that it is my belief that the higher drama will pay every time if we only play it, and that we have no right to expect it to pay at any time if we only stage it, or only play at it. As for playing it—well, I'm not sure we could an' if we would. There are so few players that practice their vocation as an ART, and so many that it practice it only as a TRADE!

ALFRED AYRES.

BROOKLYN AMUSEMENTS.

SATURDAY, May 18.

The week was marked by the trial production of an interesting new play in the Eastern District, the return of the popular Castle Square singing contingent, the debut of the highly praised Aubrey stock, and the closing down of the Novelty, Amphion and Columbia.

A supplementary musical season began at the Montauk on Monday before an audience of such vast size as to surprise all concerned. A section of the Castle Square organization gave Lohengrin in creditable style before audiences that on Wednesday afternoon, Thursday evening, and again to-night rivaled in numbers those that heard it Monday. For the rest of the week Lucia di Lammermoor, preceded by the prologue of I Pagliacci, has constituted the bill. While that selection has plensed a liberal attendance, it was far smaller than that drawn by the Wagner programme. Mrs. Isabel Hoyt-Hecht next offers Manager Savage's singers in an alternation of Carmen and Faust.

Hyde and Behman's ollo was one of liberal quantity and good quality, with scarce an exception. The star feature was Robert Hilliard in his own dramatization of Richard Harding Davis' story, The Littlest Girl. Mr. Hilliard has excellent support from Edwin Holland, and though the delightful little play has filled numerous engagements on this stage, it was given the closest attention and pleased with the force of a novelty, due to the standard that Mr. Hilliard maintains in his own finished work, and the invariable excellence of its staging. Press Eldridge in excellent form gave his ideas of the shirt-waist regime that is said to be at hand for the sterner sex, and incidentally exposed a budget of new songs and witticisms. Lottie Gilson made one of the most pronounced successes she has ever scored at this house. Her songs were all winners of a brand new vintage, and went with the acclaim that Lottie's vocal numbers always invoke when she so elects. Sam and Kitty Morton, with their pretty daughter, Clara Louise, enjoyed the favor that has been accorded their specialty the past two seasons or more. Clarice Vance sang coon songs with that clearness of enunciation for which she is noted. Mr. and Mrs. Charles T. Ellis portrayed An Artist's Dilemma, the Lentons spun hats and indulged in neat acrobatics, the Carmen Sisters plunked the banjo, while Derenda and Breen rang the curtain up. Manager Henry W. Behman next announces Louise Beaudet, Monroe and Mack, Bonnie Thornton, the Five Nosses, and the Nichols Sisters.

The Amphion, after a spell of darkness, reopened for the production of The Girl We Love, a promising work by Henry A. White, that is reviewed at length elsewhere in THE MIRROR. Distinct hits were made by Atkins Lawrence, Adele Luchrman, Charles Dickson, Lillian Burkhardt, Thornton Cole, Nell McEwen, Benjamin Deane, Helen Harrington, James Garey, and Charles Fisher. The Amphion closes its fourteenth season with a record of thirty-three weeks dating from Monday, October 1, of which period over twelve per cent. of that time the place was closed for one reason or another. In the order given was seen On the Quiet, The Pride of Jennico, Woman and Wine, Prince Otto, Theodora, The Only Way, The Old Homestead, Madame Butterfly, Naughty Anthony, Hearts Are Trumps, The Parish Priest, The Cadet Girl, Our New Minister, Sag Harbor, Hodge, Podge and Company, Zaza, All on Account of Eliza, The Still Alarm, Vanity Fair, Lost River, The Night of the Fourth, Unleavened Bread, East Lynne, Quo Vadis, Arizona, Way Down East, King Henry V, A Parisian Romance, The First Violin, Beau Brummel, Dr. Jekyll and Mr. Hyde (closure one), Der Millionen Schwab (closure two), Richard Carvel (closure three, a fortnight), and The Girl We Love. Those performers who were featured comprised Willie Collier, James K. Hackett, Otis Skinner, Melbourne MacDowell, Denman Thompson, Valerie Bergere, Charles E. Evans, Daniel Sully, James A. Herne, Peter F. Dailey, Leslie Carter, Louis Mann, Clara Lippman, Harry Lacy, Agnes Burroughs, Phœbe Davis, Richard Mansfield, Adolf Phillipp, and John Drew.

The Williams Music Hall had W. L. Bissell's Fads and Follies, which out in East New York had the same good attendance and satisfied patrons that Mr. Bissell's people secured at the several houses in which they played dates both in this borough and Manhattan.

Business, which had lagged for the second and third week of Ben Hur at the Columbia, picked up somewhat during the final week of its stay. The Columbia season, beginning Monday, Sept. 24, covered a period of thirty-four weeks, though there was but thirty-three weeks of actual business, the house being closed during the week of March 11-16. Denman Thompson, Clara Lippman, Louis Mann, Joseph Jefferson, Richard Mansfield, Effie Shannon, Herbert Kelcey, Grace George, Peter F. Dailey, James T. Powers, Lulu Glaser, James O'Neill, Jefferson De Angelis, Olga Nethersole, Arthur Dunn, Hilda Spong, the Four Cohans, Edna May, and Elsie De Wolfe have been featured in a stellar capacity in the order named. Thirty-five productions were given as follows: Woman and Wine, The Viceroy, The Serenade, Robin Hood, Hearts Are Trumps (two weeks), The Old Homestead, All on Account of Eliza, Brother Officers, The Belle of Bohemia, Rip Van Winkle, The Rivals, The Cricket on the Hearth, Lend Me Five Shillings, King Henry V, The Cadet Girl, My Lady Dainty, Her Majesty, Hodge Podge and Company, San Toy, Sweet Annie Page, Monte Cristo, A Royal Rogue, Sapho, Arizona, The Burgomaster, Self and Lady, Quo Vadis, A Runaway Girl, Lady Huntworth's Experiment, The Governor's Son, The Girl From Up There, To Have and to Hold, The Lash of a Whip, The Shades of Night, and Ben Hur (four weeks). One booking covered a fortnight, and the closing bill reached thirty-one representations, the longest run known to the Columbia stage.

Rose Sydell's London Belles are next at the Star, where The Hot Air Club have filled the current week, an added feature being the light weight wrestling of Harvey Parker, who has been kept busy "throwing down" would be local contestants.

The Gayety, considering the lateness of the season, did well with Harry Lacy and The Still Alarm, which has put in four weeks' time this Spring in this borough. Manager Bennett Wilson brings the Gayety season to a close with The Honest Blacksmith, in which Robert Fitzsimmons is continually spoken of by its entire cast as a paragon of all the domestic virtues and a welding together of all that is ideal.

The annual benefit at the Novelty on May 13 netted twenty-six dollars for each of the thirty employes, both in front and behind the curtain, every one sharing alike.—The Little Magnets are replaced at the Unique by Bissell's Fads and Follies.—The Bijou is to be elaborately redecorated between now and August.—The twenty-fourth anniversary of the opening of Hyde and Behman's will be marked by a benefit performance there on Sunday night for the Jacksonville fire sufferers, it being the first time in the history of that place that its doors have been opened on Sunday.

JUSTAND FAIR.

THE BOSTON COLUMBIA.

On Tuesday last arrangements were made by which David Henderson assumes the management of the Columbia Theatre, Boston, for the next ten years. The Columbia Theatre is one of the best pieces of theatrical property in this country. It is of steel construction, seats 2,400 people, and has accommodation for fully 1,000 standers. The stage is 78 x 48 feet, with a curtain opening of 40 feet wide. Every modern electrical device is used, and the decoration and furnishing is in the best of taste. There is plenty of capital behind the proposition. "The Columbia," he adds, "will be opened some time (probably late) in September. My plans are very definite and very simple. I will aim to give the Boston public performances which shall be elaborate in scenic environment and costuming and important in cast. In a word, the line of work will be such as to appeal to the great public. No," continued Mr. Henderson, "I am associated with no one who is organizing any chain or chains of theatres, directly or indirectly. I am simply attending to my own particular business."

OBITUARY.

Seth B. Howes, the oldest circus manager of America, died at Brewster, N. Y., on May 18, aged eighty-six years. He was interested in many of the largest circus undertakings of the last generation, and retired from active business a wealthy man. A few years ago he built a church costing $40,000, in Breswster, and presented it to the parish.

James R. Mason, a well-known amateur actor of the old school, died at his home in Philadelphia, on May 17, of paralysis. Mr. Mason was eighty-one years old and was one of the founders of the Forrest Dramatic Association.

G. H. Macdermott, a once popular singer of comic songs, died in London, England, on May 8, aged fifty-eight years. Mr. Macdermott visited America in 1874 as a member of the Julia Mathews Comic Opera company.

Mrs. Malvina Reynolds, mother of Genevieve Reynolds and the late Carrie H. Reynolds, died in New York city, May 16, after an illness of several months. The body was interred in Woodlawn Cemetery on Saturday.

TREASURE ISLAND.

In Elmer E. Vance's scenic production, Treasure Island, there is realism galore. At one time there is what appears to be a ton weight of gold coin on the stage, and as the curtain falls on the last act more Spanish gold is being thrown up to view from the apparently inexhaustible treasure place. These coins are of bronze metal, made by a special die, the original impression having been taken from an ancient Spanish "piece of eight." Mr. Vance, nothing that there was a gradual diminution of his pile of gold each week, on inquiry learned that several thousand of his gold pieces had been taken for souvenirs and pocket pieces. He now keeps his treasure chests locked.

AN ACTOR'S ROMANCE.

An Actor's Romance, by Theodore Kremer, was produced at the National Theatre, Philadelphia, week of May 6, and at the Bijou Theatre, Jersey City, week of May 13, with J. Harvey Cook and Lottie Church as co-stars, and scored well, playing to large and delighted audiences at every performance. Both Manager Kelly, of Philadelphia, and Manager Hohner, of Jersey City, indorse the play and stars. The play is a novelty and promises money-making propensities. The tour is now being booked for next season in the large cities, and will be under the management of H. W. Taylor.

Born.

GOLDEN.—A daughter, to Mr. and Mrs. George Fuller Golden, in New York city, on May 19.

PRINCE.—A daughter, to Mr. and Mrs. Charles A. Prince, in New York city, on April 29.

Married.

CROSS—GOLD.—Belle Gold and A. W. Cross, at Boston, Mass., March 7.

DUNN—O'NEILL.—Bert C. Dunn and Blanche O'Neill, at Des Moines, Ia.

HAZELRIGG—ANDREWS.—Charles Hazelrigg and May Andrews, at Greenville, Miss., May 11.

OSBORN—STOKES.—R. A. Osborn and Sallie Stokes (Sallie Saxon), in Chicago, Ill., May 11.

Died.

HOWES.—Seth B. Howes, at Brewster, N. Y., May 18, aged 86 years.

MACDERMOTT.—G. H. Macdermott, in London, Eng., May 8, aged 58 years.

MASON.—James R. Mason, in Philadelphia, Pa., May 17, of paralysis, aged 81 years.

REYNOLDS.—Mrs. Malvina Reynolds, in New York city, on May 16, after several months' illness, aged 71.

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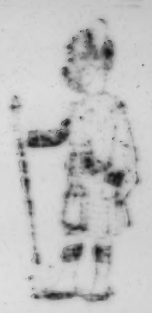
Fourth Semi-Annual Tour, by permission of His Majesty's Government, is now being booked commencing Nov. 1, 1901, extending Coast to Coast and South to the Gulf, returning to Toronto April 1, 1902

Third Semi-Annual Tour (Summer of 1901) already booked solid except two weeks in July, for which offers are now being received. Extensive engagements closed at Pan American, Buffalo; Calhoun Park, Pittsburg; Manhattan, Cleveland; Ontario Beach, Rochester; and Canadian points.

First and Second Semi-Annual Tours (1900-01) were everywhere marked by the largest and most enthusiastic receptions ever accorded a foreign organization in America, press and public.

Societies, Etc., desiring dates for Fall or Winter, address President as above.



THE ELKS.

Talladega, Ala., Lodge, No. 603, elected and installed the following officers: E. R., F. P. McConnell; E. L. K., W. H. Boynton; E. L. K., W. B. Newman; E. L. K., J. L. McLane; Secretary, W. D. Link; Treasurer, J. H. Henderson; Tyler, Joe Chambers; Trustees: August Ullman, A. G. Storey, L. G. Jones; representative to Grand Lodge, Judge J. E. Camp. Officers and committees were appointed by the Exalted Ruler as follows: Inner Guard, J. E. Stone; Chaplain, Rev. J. C. Horton, D.D.; Esquire, F. W. Miller; Sick or Relief Committee: W. H. Boynton, Dr. E. B. Wren, Dr. C. W. Lokey; Executive or Hall Committee: W. D. Link, E. H. Dyer, W. T. Bilbo, A. G. Storey, A. Ullman; and Finance or Committee on Claims: E. H. Dyer, A. M. Garber and W. B. Newman. The lodge attended the Birmingham, Ala., carnival on special train last week. This week Talladega Lodge will escort their queen and float to the Anniston, Ala., carnival.

Alpena, Mich., Lodge, No. 505, initiated ten members May 9, making the total membership 224.

Asheville, N. C., Lodge, No. 608, will send 300 members to Charlotte, May 20, 21, to the State meeting.

Warrensburg, Mo., Lodge, No. 607, visited Sedalia Lodge No. 125, May 8, to witness initiation.

Fargo, N. D., Lodge No. 260, initiated several young fawns May 11.

Owensboro, Ky., Lodge will give a street fair May 20-25, which promises to meet with success. Business men have subscribed liberally for booth space.

Mitchell Ingraham, of the Van Dyke and Eaton company, was recently made a member of Petersburg, Va., Lodge, No. 237.

Oskaloosa, Ia., Lodge, No. 340, installed the following officers April 4, District Deputy L. C. Bolton, of Oskaloosa, officiating as Grand Exalted Ruler: E. R., Harry H. Phinney; E. L. K., J. S. Lobenstein; E. L. K., Joseph Stump; E. L. K., J. A. McCullah; Secretary, Roy R. Robinson; Treasurer, Charles H. Ralston; Tyler, Harry Holmes. The Exalted Ruler made the following appointments: Esquire, L. L. McCord; Chaplain, Benjamin Fallis, and Inner Guard, J. W. Hetherington. Following the installation a social session was held.

Greensburg, Ind., Lodge, No. 475, are making arrangements for one of the grandest free street fairs and carnivals ever held in Indiana, to take place Aug. 12-17.

The Ohio Elks' reunion will be held at Marietta, Sept. 16-21. Lodge No. 477 is using every effort to make this a grand success.

A lodge of Elks was organized in Huntsville, Ala., May 17, with a charter membership of thirty-three. Deputy F. F. Tutwiler, of Mobile, will install the lodge, in which he will be assisted by a large delegation of Elks from Decatur and Birmingham.

Derby, Conn., Elks dedicated their new building May 14. Several hundred visiting Elks were present from all over the State. New Haven Lodge came on a special train. Waterbury Lodge presented the local lodge a large clock, and New Haven Lodge gave marble station blocks, while New London's gift was a picture.

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THE FOREIGN STAGE.

LONDON.

First-Nighters Complaining—Death of G. H. Macdermott—Matters Newsy and Personal.

(*Special Correspondence of The Mirror.*)

LONDON, May 11.

Although since my last we have had no first-nights worth mentioning, yet we have had a great many first-nighters' grievances bobbing up in the press. Some of these have grown and grown, not to say increased and multiplied, out of the trouble which, as I told you, arose on the first night of your new American mixture, The Girl from Up There, at the Duke of York's. Many of these complainers writing to the papers assert that the Frohmanites used arbitrary measures concerning the keeping of certain paying first-nighters out of the pit and gallery, while at the same time admitting "papered" friends—or so it is alleged. Others assert that the new management of the Court also acted unfairly to the cheaper parts of the house on their starring of their season last Thursday week with A Woman in the Case, by George R. Sims and Leonard Merrick. The would-be Court goers also complain that after the management had loudly announced that it would give a chance for pit and gallery folk to book seats they charged sixpence extra for each seat booked. Moreover, that the said management kept two rows of the gallery empty on the first-night, giving as a reason that they feared that an opposition had been organized.

As regards both the Duke of York's and the Court dissensions, it is an undoubted fact that certain paying folk who wanted to get in couldn't do so, and that those who did found certain seats already filled with apparent friends of the management. Those who honor me by perusing these mailed mems. will have learned long ere now that I am for upholding at any cost the rights of playgoers. That is, the rights of real playgoers. But it has to be confessed that, as I have hinted more than once of late, there is growing up a body of pit and gallery first-nighters who seem to go to the play on purpose to make a disturbance. Not for hire, I honestly believe, but out of sheer deviltry. They will start boo-ing before the play begins, or soon after, thus, of course, tending to disconcert and to throw out of gear even the most experienced of players. More often, as they did at the Duke of York's on the first-night of The Girl from Up There, they will howl furiously at the end, sometimes because they don't like the play, sometimes because they want a speech from the manager, and sometimes because they don't want it, as the case may be. I believe the Duke of York boo-ers would have gone on boo-ing all night if the lights had not been extinguished. In this case, as at the Court, the row was not against the play or the players, but because of the aforesaid real or fancied grievance. It would be idle to pretend that The Girl from Up There is a work of transcendent genius—because it isn't—or that there have never been better comedies than A Woman in the Case—because there have!

Meanwhile the battle still rages, and the *Referee*—always to the fore in beating out first-night questions—continues to be bombarded with epistles pro and con. In the meantime A Woman in the Case, in spite of its many merits, has had notice to quit from the Court—thus adding another to the long list of more or less deserving plays that have for some years past failed to succeed at that theatre.

Before proceeding to lighter matters I have to report the regretted but not altogether unexpected death of Manager G. H. Macdermott, who, although but fifty-six, had had a long and most varied career, not only on the theatrical and variety stage, but before then as a sailor in the navy, a baker in the slums, and goodness knows what besides. I knew "Mac," as he was mostly called (his real surname was Farrell) almost as soon as he began his stage career. In those days—the early seventies—he would not only act in several pieces a night at such old-time "minor" theatres as the Britannia in Hoxton and the Grecian in the City Road, but would often write their plays. To play Iago and Rip Van Winkle, or Hamlet and Sweeney Todd, the Demon Barber of Fleet Street, in one evening, and to do comic songs and dances between the plays, was often a usual night's work with "Mac," and it seemed to make no impression on his iron frame. About twenty-five years ago Macdermott, after a long course of tragedy, melodrama, burlesque and pantomime, suddenly burst into tremendous fame as a singer in the halls. This fame was first achieved in "If Ever There Was a Damned Scamp," by the late playwright, Henry Pettitt, and "We Don't Want to Fight, but, by Jingo, if We Do!" written by G. W. Hunt, who wrote most of Vance's, Leybourne's, and Nash's successful songs, and who yesterday resigned the secretaryship of the Music Hall Provident Sick Fund, after thirty-three years of service. "Mac" became the idol of the town and for years drew big salaries. Anon, however, he had a good deal of friction with the "Syndicate" hall runners, because he would forget that a better, or at all events cleaner, class of music hall ditties had come into vogue. "Mac" always contrived, whenever he could, to drop in a little bit of "blue," and many of us newspaper folk angered him to the quick because of calling him to order, so to speak. He more than once waxed terribly wroth with yours truly for denouncing certain of his very bad tasteful songs, especially one he dropped into a Surrey pantomime. I held my ground, however, and his song was cut out bodily. He subsequently said I had only dealt justly with him. Poor "Mac," who suffered for some weeks from the malady that carried him off, had, despite the above-named foibles, done the stage some service not only as a powerful and humorous actor and a clear and distinct singer, but also as manager of certain sometime rough music halls, where he always insisted on order being kept and on attention being paid to the excellent fare he always took care to provide. Macdermott was for some time in your States as manager for the late prima donna, Julia Mathews, mother of James W. Mathews, business-manager at the Duke of York's. In all my long acquaintance with "Mac" I always found him, albeit full of the impulsiveness of the impulsive but generous Irish race, a firm friend and equally forgiving enemy. May he rest in peace!

And now to less mournful matters. Imprimis, I have the joy and gladness to announce the betrothal of our handsome actor and theatre-runner, Herbert Sleath, to your sweet and lovely citizeness, Suzanne Sheldon. Herbert is much elated at his good luck, and so he ought to be.

Irving will put up The Bells and A Story of Waterloo at the Lyceum next Wednesday night and the following Wednesday. On each day, however, he will give matinees of the still-going Coriolanus. Anon Irving will give revivals of Louis XI and The Lyons Mail.

It was amusing, albeit painful, to see among the marchonging Labor Day celebrators at the Crystal Palace large contingents of little child socialists and democrats from socialist Sunday-schools flaunting little blood-red banners on which were all sorts of volcanic mottoes. I am a bit, in fact a good deal, of a socialist myself, and I am for all movements for the suppression of oppression and the lightening of the terrible burdens that labor often has to bear. But I do think it is a pity to pour politics on little mites in knickerbockers and short frocks.

The Belle of Bohemia finished at the Apollo last night, and to-night Martin Harvey (whose father, I regret to say, died on Monday) will take possession and revive A Cigarette Maker's Romance. Forbes Robertson withdraws Count Tezma from the Comedy to-night, after a three weeks' run, and will close the theatre until May 22, when he will present an expanded version of that somewhat gruesome one-act drama, The Sacrament of Judas. Beerbohm Tree finishes his season at Her Majesty's on June 1, and on June 3 Maurice Grau will start a Sarah Bernhardt-Coquelin season there. Mrs. Pat Campbell will to-day revive Maeterlinck's muchly-mystic mixture entitled Pelleas and Melisande. In a few days Mrs. Pat will produce an English version of Echegaray's somewhat mournful Spanish drama, Mariana. Mrs. Pat does like to go in for the gloomy, doesn't she?

Speaking of the gloomy drama, Mr. and Mrs. Kendall will on Monday give at the Grand, Fulham, the first London production of Egerton Castle's new play, The Secret Orchard, which I described to you in some detail on its recent provincial production.

During the week theatrical Volscians were somewhat fluttered by a statement in the *Daily Express* to the effect that the long-ago-talked-of English adaptation of good old Bronson Howard's Shenandoah—to be renamed Ladysmith—was not only at last to be produced in this city, but also that the lovely Maude Jeffries was to go into management under the auspices of the many-composed William Greet in order to produce it, on Thursday, however, "The Drama of the Day" man in the *Daily Telegraph* gravely came out with a statement that, in consequence of "the premature publication" of these negotiations, Mr. Greet had broken them off and they would in all probability not be renewed. To this peculiar statement many of us felt inclined to say "Wot not!" And to add that Manager Greet could really not have thought very much of the arrangement to take fright and to "cry off" thus. It seems, however, according to notions abroad at the moment of mailing that we are really to see this long-promised Shenandoah-Ladysmith play ere long.

In the meantime let me add that I have just heard that Martin Harvey's next new production at the Apollo will be an eighteenth century play called The Other Man, by the Rev. Freeman Wills, whose many vocations I fully described in my last. Also that Mrs. Pat Campbell has secured a play by Bjornsterne Bjornson. It is to be called Beyond Human Power. Moreover, that Tom B. Davis has just selected June 1 for the production of The Silver Slipper at the wholly redecorated and partially reconstructed Lyric. Likewise that Julia Nielson and her husband, Fred Terry, have secured Clo Graves' rhymed verse play founded on Pope's poem, "The Rape of the Lock," together with The Little Huguenot, by Max Pemberton; The Chancellor, by Enoch A. Bennet, and Lady Betty Singleton, by Clyde Fitch. The aforesaid Clo is also arranging to produce her dramatization of The Forest Lovers.

GAWAIN.

PARIS.

Two New Operas—Success of L'Ouragan—Le Roi de Paris—Boulevard Gossip.

(*Special Correspondence of The Mirror.*)

PARIS, May 4.

Opera has monopolized the attention of our critics the past week, both of the subsidized opera houses having made productions. The more meritorious of the two offerings was that at the house of secondary rank, the Opéra Comique. L'Ouragan, the work in question, is by Emile Zola and Alfred Bruneau. Much was necessarily expected of two such distinguished writers, and every expectation was realized, the production achieving an unqualified success. L'Ouragan is a lyric drama of the most modern type, and it has all the dramatic power and brutal realism so characteristic of Zola's works. The story is written in masterly prose, to which Bruneau's score forms a perfect accompaniment, the composer having succeeded in giving admirable musical expression to Zola's every thought. L'Ouragan (The Hurricane) is a title descriptive and symbolical, as the mighty storms that sweep the imaginary island of Goel, where the scene is laid, are like the torrents of passion that the story illustrates. The people of Goel are fisher-folk. Their ruler is a woman, Marianne, who by strength of mind and executive ability has come to be the leader of her fellow islanders. In contrast to Marianne is her sister, Jeannine, a sweet, gentle woman, married to a ne'er-do-well named Landry, who treats her cruelly. Before Jeannine's marriage both sisters had loved Landry's brother, Richard, who loved Jeannine, but, knowing his brother's affection, at that time, for Jeannine, had sacrificed his own happiness, and sailed away intending never to return. So Jeannine consented to marry Landry, though in her heart there lingered the memory of Richard, as it lingered also in the heart of Marianne, who remained single. After this situation has been set forth a hurricane sweeps over the island, giving opportunity for a fine scenic effect. Driven ashore during the storm is a ship of which Richard is the captain. He returns to his old home and with him is a beautiful girl named Lulie, whom he has brought from foreign lands. Richard arrives in time to see Landry in drunken anger attempt to strike Jeannine, and to save her from his blow. Then his old love for her revives and he yearns to take her away from her unhappy surroundings. In the next act Marianne, having discovered that her sister and Richard intend to elope, endeavors, actuated by jealousy, to persuade her to give him up. Jeannine refuses and Marianne leaves in anger. In a moment she is joined by Richard, and, yielding to their love, they embrace. In the distance Marianne and Landry watch them, and Landry would kill the lovers. But Marianne holds him back, for the spot is a sacred one. He promises to withhold his revenge until later. By the next act her love for Richard has asserted itself, and she warns him of Landry's intention, offering to make him ruler of the island if he will be hers. Richard refuses, clasping Jeannine in his arms. Landry enters and attempts to stab him with a knife, when Marianne interposes and kills Landry rather than see Richard die. The quarrel has chilled Richard's heart, however, and he goes away with Lulie, leaving the sisters reconciled by the tragedy. This ending is not altogether satisfactory, and makes the character of Richard strangely inconsistent. Apart from this the force of the drama is irresistible, and its gloom and sorrow bring the house completely under their spell. Of the beauties of the score much might be written, but it would need more technical knowledge of music than I possess to do it justice. But even the layman cannot fail to appreciate the sympathy of the music with every phase of the action. It is a triumph of expressiveness and unquestionably Bruneau's greatest effort. The work makes extraordinary demands upon the acting, as well as the vocal abilities, of its cast, to which all the players rose magnificently. Mlle. Detna was a striking figure as Marianne, being successful from every viewpoint. Jeanne Raunoy realized the role of Jeannine almost as well. M. Bourbon was always effective as Richard, and M. Marechal did splendidly as the repulsive Landry. M. Dufrene and Mlle. Girardon completed the list. L'Ouragan was mounted finely, the mise-en-scene being a succession of grandly artistic pictures. Altogether the premiere was a glorious occasion, and there is no doubt that L'Ouragan will appear frequently in the repertoire of the Opéra Comique. As much cannot be said of the Opéra's novelty, Georges Hue's Le Roi de Paris. The production was what is called an "official" one. That is to say, M. Hue, having won the Prix de Rome for musical composition, was entitled to have a work produced at the Opéra. The perfunctory nature of these productions robs them of much of their distinction, and composers generally have to wait so long for the honor, any way, that they sometimes die or exhaust their powers, or—occasionally—win success elsewhere, before the directors of the Opéra reach their compositions. M. Hue, for instance, took the Prix de Rome in 1879, and he has been waiting ever since—twenty-two years—to see his opera mounted. In the meantime other of his works have been produced, notably La Belle au Bois Dormant and Rubezahl, that are in a different vein from Le Roi de Paris. Their vein is one in which M. Hue is more at home, for he does not show to much advantage in the heavy melodramatic. That is the style of Le Roi de Paris, which is a typical old-fashioned grand opera, and antipodeal to L'Ouragan. The libretto, by Henri Bouchet, deals with the conspiracy to dethrone the vicious Henry III of France and place the Duc de Guise in his stead, and also with the love of Guise for Jeanne de Noirmontiers. Guise has hesitated to give his consent to the executing of the conspiracy, being dissuaded by Jeanne, who fears that his life may pay the penalty of the attempt. But the enthusiasm of his supporters communicates itself to the Duke at last and he agrees to head an attack on the Louvre. This plan is laid in a Paris tavern, and the next act occurs at the Louvre, where Lougac, a favorite of the King's, who has cast covetous eyes on Jeanne, attempts to abduct her, having received the King's permission to do so. Jeanne resents his advances and would have to pay a severe penalty did not the attack of the rebels begin at the moment and impel Henry III and his court to make a hasty escape to the country palace at Blois. Here occurs the third act, a reception being in progress. Guise, who is in command of Paris, has been invited by the King, who pretends to thank him for having quelled the revolt. He goes, against Jeanne's protestations, into the council chamber, there to be murdered by the King's retainers. As he sees the dead body of his rival, Henry III makes his historical comment: "I did not think he was so tall." With this the curtain falls on a tedious, cumbersome and somewhat unfinished story. As to the score, it might have been accepted at the time of its composition, but the present day has set the mark of merit far higher. In exception to the general mediocrity of the music may be mentioned some of the more delicate passages that have the grace that M. Hue has shown in his lighter works. In the interpretation there were successes by M. Delmas as Guise, M. Vaguet as Henry III, and Madame Berman as Jeanne.

Two revivals are the other recent changes and both have been well received. The Chatelet has mounted Around the World in Eighty Days with its customary liberality, and the Gaité's production of Audran's Le Grand Mogol is rendered in good style.

This is the season for new reviews. The Scala's latest is Xanrof's Tu Parles, which is going well. The Marigny has opened with P. L. Flers' Paris Frou-Frou, also a hit, and the Theatres des Mathurins has La Rourse ou la Wiehl.

On Monday the Gymnase revives Les Surprises du Divorce, having found 20,000 Ames anything but a success. To-night there is a new comedy Ma Fée, by Pierre Veber and Maurice Soulié, at the Odeon. In the near future another play of Soulié's La Closerie des Genets, will be seen at the Ambigu.

La Course du Flambeau seems more or less popular at the Vaudeville, and Porel's present intention is to keep it until Rejane goes to London, when he will produce a play by Georges Clemenceau, entitled Les Plus Forts.

Another attempt to reopen the Theatre de la Republique is to be made with a revival of Charlotte Corday, under the management of M. Romain.

The rules of the Comédie-Française, that long have been in bad repair, are being revised by a committee of lawyers engaged by M. Claretie. It is said that many radical and needed reforms will be made. One, it is rumored, will be the appointment of a permanent stage-manager, instead of having the societaires take turns in that position, as is the present custom. M. Prud'hon probably will be appointed to the post.

A new work by Saint-Saens, Bacchus Mystifié, will be produced in the old Roman arena at Beziers on August 25, when Gabriel Faure's Promethée also will be sung. The orchestra will number four hundred.

From Brussels comes the news that Alfred Capus' La Veine is as big as hit there as here.

The Comédie-Française is rehearsing Phedre. Madame Segond-Weber will play the name part, while Henriette Fouquier, daughter of the critic, will be the Aricie.

During her London engagement Yvette Guilbert intends to sing some English songs, among them "I've an Inkling," from Florodora.

The censor has forbidden the production of Henri Desnart's Monsieur Mystère at the Gymnase on the ground that it is immoral.

T. S. R.

LETTERS TO THE EDITOR.

A Reply to "Briton."

NEW YORK, May 15, 1901.

To the Editor of the Dramatic Mirror:

SIR.—With your permission I desire to record an emphatic protest against the remarks contained in a letter in THE MIRROR signed "Briton."

I lived in London for many years and have recently spent two years there. I have also lived in America for ten years, and have traveled extensively in every section of the country.

During the whole of my long travels in ships, on railroad and street cars, from Maine to California, I have never been treated with incivility; nor can I call to mind any single occasion on which I have seen a passenger rudely treated unless he had brought it on himself.

Because this has been my experience I do not mean to say that no cases of incivility ever occur. But I do mean to say, speaking as an old traveler, that I have found American ships' officers, railroad and street car conductors, policemen, and all those engaged in the handling of passengers to be as good-mannered, intelligent, and obliging as any similar class of men extant upon the globe.

The traveler in America may practically assure himself of courtesy and considerate treatment by the very simple and pleasant expedient of extending those qualities toward the people with whom he comes in contact.

A person of arrogant or painfully superior manners is liable to meet with the rebuff which is his due. It is unnecessary to point out to any one who has visited both cities how far superior are the railroad and street cars of New York to those of London, and how much smarter the appearance of the men who run them. They seem to take a pride in appearing clean and bright in their attractive uniforms.

I would wish also to utter a further protest against the habit that a certain kind of Englishman indulges in all too freely. He comes here, a self-invited visitor, and forthwith proceeds to let off his little gun of what he erroneously imagines to be criticism.

It is the outward and visible sign of an inward littleness of mind.

He will criticise aloud in street cars, hotel offices, and even in clubs where he is a guest.

I do not understand how any Englishman, if he really be at all acquainted with this country, can regard it with any other feelings than those of pride and genuine admiration. How in the face of multiform difficulties, of millions of emigrants from all parts of the world, not all of them of a desirable kind, this country has become in a short space of time what we see.

One feels almost ashamed at this late time of day to voice such a patent fact.

It is probable that in certain heads of governmental departments England is served better than America. If she is not she certainly ought to be.

Let "Briton" remember that the Americans have been rather busy building cities, railroads, and other things, over a somewhat extensive territory; you cannot bring everything down to a fine point in a day.

I would further take the liberty of suggesting to "Briton" that before he indulges in criticism of others he should first gather unto himself the bare rudiments of good manners.

What can one think of the manners of a visitor who writes a denunciatory letter to the public press anonymously on the country that is hospitably sheltering him?

Such a letter carries no weight. "Briton" should at least have condescended to let us all know to whom we had the honor of listening. Respectfully,

ERNEST ELTON.

Munsey and the Stage.

NEW YORK, May 15, 1901.

To the Editor of the Dramatic Mirror:

SIR.—The onslaught made in the April *Munsey* upon the members of the dramatic profession proves either that the author is ignorant of his subject or that his prejudices, however acquired, betray him into unwitting exaggeration. Most of the faults and weaknesses which he stigmatizes as the exclusive property of actors and actresses are incidental to human nature, and are therefore found in all professions and businesses, in the army and the navy, among clergymen, physicians and lawyers, in politics and finance; among artistic and literary workers in general.

With respect to the exclusion of actors from society, this charge is notably inaccurate in the

ELEANOR FRANKLIN.

Photo by Van Arnum, Troy N. Y.

Comparisons are always invidious. Actors who essay a part made famous by more illustrious predecessors are apt to suffer. While it is a stupendous task for a young actres to gain fame in a role already associated with the name of some great star, it is but fair to Eleanor Franklin to say that her performance of the emotional Princess, in Sardou's Fedora, at the Lyceum, was satisfactory in the highest degree, and the interpretation of a part so varied in its requirements is a feat for any but one with unusual talent. Her acting was graceful enough to be natural, and natural enough to show the underlying skill of the dainty woman, of whom it may be safely said that she will one day be numbered among the stage's most brilliant characters.—*Scranton Republican*, Nov. 28, 1900.

* * *

implied sense that society in general is leagued together in order to shut them out. The companionship of celebrated actors is courted rather than avoided, and excepting among a few prigs,—some religious and some not,—an acquaintance with the innumerable actors and actresses who are a credit to their profession, without being especially prominent, is more desired than repelled. It is the conditions by which the theatrical profession is surrounded, and by which it is made possible as it at presents exists, that exclude it from general society, using "society" as meaning, not "the smart set" or "the four hundred," as the few persons who compose that set are amusingly labeled, but all respectable people in all estimable social grades. These grades do not erect a *chevaux-de-frise* to bar out the actor; and if the highest grade (meaning the wealthiest and most conspicuous, for that is the grade which usage denominates the highest) does not welcome the average actor, neither does it welcome the average toiler in any other field until after the toiler's merit is expressed in millions.

No other profession than the actor's excites as great or as constant an interest among those who do not belong to it. For instance, were an actor, a novelist, a painter, a sculptor, a politician and a clergyman, of equal repute, present at some function, the actor would probably receive most attention, and at least vie with the others in the amount of manifested esteem. Though there are many people upon the stage who reflect no credit upon it, and would be doing better service elsewhere, the same is true of members of all other vocations. As for the envy and jealousy that exist behind the footlights, those evil qualities abound in convents and monasteries, among palace potentates and the submerged of the slums, and probably among the Mahatmas of Thibet as well as among the lepers of Molokai. In other words, those sins are human, not histrionic. The artist, however eminent, who vitriolizes his profession with vituperation, is more unworthy of it than the humblest, conscientious toiler therein, who seeks to honor it as much by his silence as by his speech. And when to these considerations is added the fact that the generosity of the stage, not only to those upon it but to interests remote, is proverbial, the impartial observer is forced to confess that its most eloquent vindication is found in the ideals of the best people upon it, whether these are to be admired for their genius, or respected for their aspirations.

I remain, yours respectfully,

A. E. LANCASTER.

A Notable Diplomacy Revival.

To the Editor of the Dramatic Mirror:

DETROIT, May 18, 1901.

SIR.—In an article headed "Mile Stones in History of Sardou's Diplomacy, as Produced in This Country," published in the *New York Sun* of May 12, "Theatregoer," who writes it, overlooks a very large "mile stone"—namely, a fine performance of this play which took place at the Herald Square Theatre, New York city, with Blanche Walsh, Lilla Vane, Annie Clarke, Marion Abbott, Edgar Davenport, Aubrey Boucicault, Frazer Coulter, Donald Bowles, and Frank Mordaunt in the principal parts.

I had the pleasure of witnessing this performance, and it compared most favorably with the Wallack's Theatre rendering of the play. Miss Walsh was a fine Zicka, equaling, to my mind, the original. Nothing could have been better than the contrast afforded by Edgar Davenport's performance of Henri and Aubrey Boucicault's Julian. They were temperamentally suited to the parts, and the late Charles Coghlan spoke in high praise to a party of men, including Mr. Boucicault, of Davenport's performance of his (Coghlan's) original part. It certainly was carefully studied and executed. Aubrey Boucicault's Julian possessed all the qualities necessary for this part, but which have been lacking in late performances of the role. Frazer Coulter's Count Orloff, with the possible exception of Signor Majeroni's, was the best I have ever seen. Young Bowles hit off Algy to a nicety, and Frank Mordaunt rounded out this splendid performance with his Baron Stein.

It seems strange that no mention has been made of this noteworthy performance during the present run of the play. The memory of it certainly makes this latest revival look like the proverbial "30 cents."

OLD TIMER.

As to Dressing-Rooms.

NEW YORK, May 15, 1901.

To the Editor of the Dramatic Mirror:

SIR.—I, in common with many other members of the profession, wish to thank THE MIRROR for the space it has devoted to the subject of unsanitary and inconvenient dressing-rooms.

As those that have discussed this matter say the dressing-rooms seem to be the last places to receive the attention of a manager, and yet a little money spent on them would result to the manager's benefit, as well as in the encouragement and greater comfort of the actor.

If an actor arrives at a theatre and finds a disagreeable and inconvenient dressing-room, he seldom enters upon his work in the proper mood. The result of his bad surroundings is a poor performance, a displeased audience, and decreasing receipts for the manager, when a little care in the matter would be better for all concerned.

Yours respectfully,

ALDRICH BOWERS.

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A COUNTRY MERCHANT (Charles Cowles; Harry W. Levy, mgr.): Greenfield, Mass., May 21, Keene, N. H., 22, Springfield, Vt., 23, White River Junction 24, Montpelier 25, Burlington 27, St. Albans 28, Richford 29, Newport 30, Barton 31, Lyndonville June 1.

A FIXED CASE (Matt L. Berry, mgr.): Chicago, Ill., May 19-25.

A MERRY CHASE (Will F. Gardner, mgr.): Elroy, Wis., May 21, Barnboo 22.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., April 1—indefinite.

ALLEN, VIOLA (Liebler and Co., mgrs.): New Haven, Conn., May 21, 22, Bridgeport 23, Poughkeepsie, N. Y., 25.

AMERICAN GIRL, THE (E. J. Gathey, mgr.): Kentville, N. S., May 21, Windsor 22, Halifax 23-25, Annapolis 27, Yarmouth 28, Calais, Me., 29, 30.

AMERICAN THEATRE STOCK (Henry W. Greenwall, mgr.): New York city Sept. 3—indefinite.

AUBREY STOCK (Mittenthal Bros., mgrs.): Brooklyn, N. Y., May 13—indefinite.

AUBREY STOCK (Mittenthal Bros., mgrs.): Jersey City, N. J., May 20—indefinite.

AUBREY STOCK (Mittenthal Bros., mgrs.): Worcester, Mass., May 20—indefinite.

BAKER STOCK: Brooklyn, N. Y., April 8—indefinite.

BINGHAM, AMELIA (The Climbers): New York city Jan. 14—indefinite.

BLAIR, EUGENIE (Henri Gressit, mgr.): Cleveland, O., May 13—indefinite.

BURROUGHS, AGNES (East Lynne): Detroit, Mich., May 19-25.

CAPTAIN JINKS OF THE HORSE MARINES (Charles Frohman, mgr.): New York city Feb. 4.—indefinite.

CARLIN AND BROWN: St. Louis, Mo., May 12-25, Memphis, Tenn., 26-June 1, Louisville, Ky., 2-8.

CARTER, MRS. LESLIE (Charles Frohman, mgr.): Detroit, Mich., May 20-22.

CLARKE, HARRY CORSON (What Did Tomkins Do): Pendleton, Ore., May 21, The Dalles 22, Salem 24, Portland 25-June 1.

COLLIER, WILLIAM (W. G. Smyth, mgr.): New York city Feb. 11—indefinite.

COLUMBUS STOCK (Bonelli and Stahl; W. E. Butterfield, mgr.): Columbus, O., March 25—indefinite.

CRITERION STOCK: St. Paul, Minn., June 8—indefinite.

DANGERS OF PARIS: Washington, D. C., May 6—indefinite

DORGE, SANFORD: Denver, Col., May 19-25.

DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 17—indefinite.

DOWNING, ROBERT: San Francisco, Cal., April 22—indefinite.

EAST LYNNE (Lenh Leal; Harry C. Smart, mgr.): Baltimore, Md., May 20-25.

EIGHT BELLS: Buffalo, N. Y., May 13—indefinite.

EMPIRE THEATRE STOCK (Chas. Frohman, mgr.): New York city Dec. 31—indefinite.

FOREPAUGH STOCK (Mrs. John Forepaugh, mgr.): Philadelphia, Pa., March 1—indefinite.

FRAWLEY, T. DANIEL: Seattle, Wash., April 7—indefinite.

FRENCH, IRVING: Greenville, N. Y., May 20-22, Alliance, O. 23-25.

GARRICK STOCK (Frank P. Murtha, mgr.): Providence, R. I., April 22—indefinite.

GOLDEN, RICHARD (Old Jed Prouty; Wm. Henry Rudolph, mgr.): New York city May 20-25.

HADLEY STOCK: Milwaukee, Wis., April 22—indefinite.

HANS HANSEN (J. T. McAlpin; J. K. Vetter, mgr.): Iowa Falls, Ia., May 21, Cedar Falls 22, Waterloo 23, Waverly 24, New Hampton 25, North McGregor 26.

HEART AND SWORD (Sennond's): St. Louis, Mo., May 19-25, Topeka, Kan., 27, 28, Wichita 29, Hutchinson 31-June 1.

HEARTS OF THE BLUE RIDGE: Pittsburg, Pa., May 20-25.

HILL, FANNIE: Opelousas, La., May 21, Washington 22, New Iberia 23, Jeanette 24, Franklin 25, Donaldsonville 26, Napoleonville 27, Baton Rouge 28, Vicksburg, Miss., 29, Helena, Ark., 30, Clarendon 31, Newport June 1.

HUMPTY DUMPTY (Ravel's; J. H. Rucke, mgr.): Springfield, N. S., May 21, Sackville, N. B., 23, Amherst, N. S., 24, Truro 25, Stellerton 27, Westville 28, New Glasgow 29, 30, Antigonish 31, Harkesbury June 1.

IN A BALCONY (Skinner, Robson and Le Moyne): Cleveland, O., May 21, Detroit, Mich., 22, Toledo, O., 23, Indianapolis, Ind., 24, St. Louis, Mo., 25, Chicago, Ill., 27, 28, Milwaukee, Wis., 29, Louisville, Ky., 30, Cincinnati, O., 31, Columbus June 1, Pittsburg, Pa., 3, Buffalo, N. Y., 4.

KILLARNEY AND THE RHINE: Ann Arbor, Mich., May 21.

KNOBS OF TENNESSEE: St. Paul, Minn., May 20-25.

LAFAYETTE SQUARE STOCK: Washington, D. C., Oct. 22—indefinite.

MANHATTAN STOCK (W. H. Myers, mgr.): Binghamton, N. Y., May 13-25.

MANNERING, MARY (Frank McKee, mgr.): Chicago, Ill., May 6—indefinite.

MANSFIELD, RICHARD (A. M. Palmer, mgr.): St. Paul, Minn., May 20-22, Milwaukee, Wis., 24, 25.

MANTELL, ROBERT: Toronto, Can., May 20-June 1.

MARLOWE, JULIA (C. B. Dillingham, mgr.): New York city Jan. 14-May 31.

MELVILLE, ROSE (Sis Hopkins; J. R. Stirling): Tyrone, Pa., May 21, Altoona 22, Wilkes-Barre 23, Scranton 24, Harrisburg 25, Pittsburg 27-June 1.

MILLER, HENRY: San Francisco, Cal., May 13-June 1.

MORTIMER, CHARLES (E. Frank Mitchell, mgr.): Dodgeville, Wis., May 20-25, Lancaster 27-June 1.

MY FRIEND FROM INDIA: Philadelphia, Pa., May 20-25.

NATHAN HALE (Howard Kyle; Jean H. Williams, mgr.): Great Falls, Mont., May 21, Helena 22, Fargo, N. D., 24, 25, St. Paul, Minn., 27-29, Minneapolis 30-June 1, Stillwater 3, Duluth 4, West Superior, Wis., 5, Ashland 6, Calumet, Mich., 7, 8.

NEILL, JAMES: San Francisco, Cal., April 7-June 29.

NELL GWYNN: Albany, N. Y., May 20-25.

O'FLYNN'S STONE WALL (W. A. Hincken, mgr.): Phoenixville, Pa., May 21.

OLCOTT, CHAUNCEY (Augustus Piton, mgr.): New York city Jan. 7-May 25.

PAYTON, CORSE, STOCK: Brooklyn, N. Y., May 13—indefinite.

PIKE THEATRE STOCK (D. H. Hunt, mgr.): Detroit, Mich., April 14-June 28.

ROGER BROTHERS: Boston, Mass., May 13-June 1.

ROYAL LILIPUTIANS (Gus Hill; Thomas R. Henry, mgr.): New York city May 20-25.

RUSSELL, ANNIE (Chas. Frohman, mgr.): Buffalo, N. Y., May 20-25.

SAG HARBOR (James A. Herne's; Liebler and Company, mgrs.): Los Angeles, Cal., May 20-22, San Diego 23, 24, Fresno 27, Stockton 28, Sacramento 29, 30, Portland, Ore., 31-June 1, Seattle, Wash., 3, 4, Tacoma 5, Spokane 7, Missoula, Mont., 8.

SKINNER, ROBSON AND LE MOYNE: Cleveland, O., May 21, Detroit, Mich., 22, Toledo, O., 23, Indianapolis, Ind., 24, St. Louis, Mo., 25.

SPOONER STOCK (Mrs. B. S. Spooner, prop.; Will McAllister, mgr.): Brooklyn, N. Y., indefinite.

TENNESSEE'S PARDNER (Arthur C. Alston, prop. and mgr.): Montreal, Can., May 20-25.

THANHOUSER STOCK (Edwin Thanhouser, mgr.): Milwaukee, Wis., April 29—indefinite.

THE CHRISTIAN (Liebler and Co., mgrs.): Chicago, Ill., May 6—indefinite.

THE DAIRY FARM (Eastern; Jas. H. Wallick's): Philadelphia, Pa., April 8—indefinite.

THE EVIL EYE: Winnepeg, Minn., May 21, Grand Forks, N. D., 22, West Superior, Wis., 23, Duluth, Minn., 24, 25.

THE HIGHWAYMAN: St. Paul, Minn., May 22-25.

THE HONEST BLACKSMITH (Robt. E. Fitzsimmons; Brooklyn, N. Y., May 20-25.

THE MERCHANT OF VENICE (N. C. Goodwin and Maxine Elliott): Washington, D. C., May 21, Baltimore, Md., 22, Philadelphia, Pa., 23, New York City 24, 25, Brooklyn 27, New Haven, Conn., 28, Hartford 29, Providence, R. I., 29, Boston, Mass., 31, June 1.

THE PRISONER OF ZENDA (Shipman Brothers, mgrs.): Worcester, Mass., May 20-26, Salem 27, Camden, Me., 29, Rockland 30.

THE SILVER KING (Carl A. Haswin; W. H. Oviatt, mgr.): Guelph, Can., May 20, Galt 21, Belleville 22, Ottawa, 23-25, Montreal 27-June 1, New York city 3-8.

THE STILL ALARM: Newark, N. J., May 20-25.

THE TELEPHONE GIRL: Minneapolis, Minn., May 20-25.

THE VILLAGE PARSON: Minneapolis, Minn., May 12-18.

TUCKER, ETHEL (F. Sumpter Smith, mgr.): San Antonio, Tex., April 14—indefinite.

UNCLE TOM'S CABIN (Abbey's): Elma, Ia., May 21, Reeveille 22, Lime Spring 23, Cresco 24, Ridgeway 25.

UNCLE TOM'S CABIN (Washburn's): South Amboy, N. J., May 21.

UNCLE TOM'S CABIN (Stevens'): Moosup, R. I., May 21, Putnam 22, Southbridge 23.

UNCLE TOM'S CABIN (Anderson's): Sherley, Mass., May 21, Orange 22, Maynard 23, So. Framingham 24, Westboro 25.

UNCLE TOM'S CABIN (Stetson's; Wm. Kibbe, mgr.): Valleyfield, Can., May 21, St. Johns 22, Farnham 23.

UNDER TWO FLAGS (Blanche Bates): New York city Jan. 28—indefinite.

VALENTINE STOCK: Rochester, N. Y.—indefinite.

VALENTINE STOCK: Toronto, Can., Aug. 27—indefinite.

VERNER, CHARLES ERIN (Joseph Miller, mgr.): Portland, Ore., May 19-25, Tacoma, Wash., 26, Whatcom 27, Everett 28.

VERNON, BENJAMIN E.: Oyster Bay, L. I., May 21, Huntington 22, Northport 23, Riverhead 24, Shelter Island 25.

WE-UNS OF TENNESSEE: Newark, N. J., May 20-25.

WHEN WE WERE TWENTY-ONE (William Morris): Biddeford, Me., May 22, Bath 25, Portland 26, Gardner 27, Augusta 28, Fairfield 29, Rockland 30, Belfast 31, Bangor June 1.

WHITESIDE, WALKER (Shipman Bros., mgrs.): Altoona, Pa., May 21, Norristown 22.

WILLARD, E. S.: Toronto, Can., May 13-25.

REPERTOIRE COMPANIES.

ARNOLD STOCK (No. 1; J. F. Arnold, mgr.): Maysville, Ky., May 20-25, Parkersburg, W. Va.—indefinite.

ARNOLD STOCK (No. 2; J. F. Arnold, mgr.): Ashland, Ky.—indefinite.

AUBREY STOCK (Southern; Mittenthal Bros., mgrs.): Kansas City, Mo., April 21—indefinite.

BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Montreal, Can., May 13—indefinite.

BITTNER STOCK: Spokane, Wash., April 15—indefinite.

BOSTON COMEDY (H. Price Webber): Bedford, Pa., May 16-22, Starbridge 23-30.

BURROUGHS STOCK: Gloucester, Mass., May 20-25, Bar Harbor, Me., 27-June 1, Bath 3-8.

CHRISTIE-BAIRD: Dover, N. J., May 20-25.

CRESCENT STOCK (Simkins and Hewlette, mgrs.): Atlanta, Ga., April 15—indefinite.

CURTISS COMEDY: Little Rock, Ark., May 20-25, Fort Smith 27-June 1.

DALRYMPLE COMEDY: Galesburg, Ill., May 20-25, Beardstown 27-June 1.

DAVIDSON STOCK: Sheboygan, Wis., May 19-26, Appleton 27-June 2.

DOCKSTADER-FULLER: Key West, Fla., April 1—indefinite.

ECLIPSE STOCK: Charlotte, N. C., May 22-25.

ELLEFORD, THE (W. J. Elleford, mgr.): Honolulu, Hawaiian Islands, May 20-June 15.

EMPIRE COMEDY (Evelyn Gordon; Charles E. Morse, mgr.): Alpena, Mich., May 20-25, Cheboygan 27-June 1.

ENGEL STOCK: Spartanburg, S. C., May 20-22.

FERRIS COMEDIANS (Dick Ferris, prop.; Chas. A. White, mgr.): Madison, Wis., May 20-25, Oshkosh 26-June 1.

FERRIS STOCK: Omaha, Neb., May 26—indefinite.

FRANKLIN STOCK (A. A. Jack, mgr.): North Branch, Mich., May 20, 21.

GASKELL STOCK: Bay City, Mich., May 20-25.

GORMAN AND FORD STOCK: Littleton, N. H., May 20-25.

HIMMELEIN'S IMPERIAL STOCK: Niagara Falls, N. Y., April 29—indefinite.

HUNTLEY-JACKSON (Willis F. Jackson, mgr.): Elmira, N. Y., May 20-25, Erie, Pa., 27-June 1.

JOSSEY STOCK (Hal Lawrence, mgr.): Williams, Ariz., May 21, 22, Winslow 23, Gallup N. M., 24, 25, Albuquerque 27-June 1, Madrid 3, Las Vegas 4, Raton 5, Trinidad, Col., 6-8.

KELCEY-SHANNON (Bruce Edwards, mgr.): Boston, Mass., May 13—indefinite.

KEMBLE COMEDY (Gus Kemble, mgr.): Kendallville, Ind., May 20-25.

KING DRAMATIC (No. 2; Nathan Appell, mgr.): Utica, N. Y., May 13-25.

KLARK-SCOVILLE (Nep Scoville, mgr.): Lyons, N. Y., May 20-25, Rome 27-June 1, Gloversville 3-8.

LYCEUM COMEDY (Al. S. Evans): Bracesville, Ill., May 20-25.

MANHATTAN STOCK (Will H. Myers, mgr.): Binghamton, N. Y., May 13-25.

MANNERING, MARY: Chicago, Ill., May 13-June 1.

MARKS BROS. (No. 1; Tom Marks, mgr.): Mount Forest, Can., May 20-22, Dingham 23-25.

MATHES, CLARA: Sault Ste. Marie, Can., May 24-June 1, Sault Ste. Marie, Mich., 3-15.

McDOUGALL-LARAUET: Athens, Ill., May 20-25.

NYE AND CONNOR: Tomah, Wis., May 20-25.

PAYTON, CORSE, STOCK (David J. Ramage, mgr.): Brooklyn, N. Y., May 20-25, Newark, N. J., 27-June 1, Brooklyn, N. Y., 3-8.

PAYTON SISTERS COMEDY (Cornelia Stafford, mgr.): Durant, Ind. Ter., May 20-22, Caddo 23-25, Lehigh 27-29.

RUBLE THEATRE (C. S. Ruble, mgr.): Santa Ana, Cal., May 20-25, San Diego 27-June 1, Santa Barbara 3-8.

RYAN, DANIEL R. (W. S. Bates, mgr.): Hartford, Conn., May 20-25, Waterbury 27-June 1.

SAWTELLE, JESSIE (J. Al. Sawtelle, mgr.): Camden, N. J., May 13-25, Harrisburg, Pa., 27-June 1.

SHERMAN'S, DAN, COMEDIANS: Excelsior Springs, Mo., May 15-Sept. 1.

SOUTHERN STOCK: Atchison, Kan.—indefinite.

SPOONER DRAMATIC (F. E. and Allie W.; Dick Harrison, mgr.): Slatington, Pa., May 20-25, Manch Chunk 27-June 1.

TURNER, CLARA, STOCK: Oswego, N. Y., May 16-25.

WAITE'S COMEDY (R. B. Simmonds, mgr.): New York city May 6—indefinite.

WALTER LESTER STOCK (C. Lester Walter, mgr.): Williamsport, Pa., May 20-25.

WIEDEMAN'S BIG SHOW (Willis Bass, mgr.): Watsonville, Cal., May 20-27.

OPERA AND EXTRAVAGANZA.

CASTLE SQUARE: Chicago, Ill., Sept. 17—indefinite.

CASTLE SQUARE: Brooklyn, N. Y., May 13—indefinite.

COLUMBIA (Chas. N. Holmes, mgr.): Lebanon, Pa., May 20-25, Wilmington, Del., 27-June 1.

EMPIRE OPERA (George A. Blumenthal, mgr.): Albany, N. Y., May 20—indefinite.

FLOKOPOORA (John C. Fisher, mgr.): New York city Nov. 12—indefinite.

HERALD SQUARE OPERA: New York city May 13—indefinite.

MISS BOB WHITE (Nixon and Zimmerman, mgrs.): Philadelphia, Pa., April 15—indefinite.

SAN TOY: New York city March 4—indefinite.

STANTON, JOSEPHINE: Honolulu, April 24-May 22, Yokohama, Japan, 27—indefinite.

THE BOSTONIANS: Nashua, N. H., May 21, Portsmouth 22, Salem, Mass., 23, Middletown, Conn., 24, New Haven 25.

THE BURGOMASTER (Eastern): Philadelphia, Pa., April 22—indefinite.

THE BURGOMASTER (Western): Kalamazoo, Mich., May 21, Grand Rapids 22, Battle Creek 23, Flint 24, Ann Arbor 25, Buffalo, N. Y., June 3.

THE CASINO GIRL: Philadelphia, Pa., May 13-June 1.

THE PRIMA DONNA (A. H. Chamberlyn, mgr.): New York city April 29-May 18.

WILBUR-KIRWIN OPERA (W. T. Powell, mgr.): Salt Lake City, U., May 30—indefinite.

WONDER DOCTOR: Chicago, Ill., May 20-25.

VARIETY.

BLACK CROOK BURLESQUE: New York city May 20-25.

BOWMAN'S VAUDEVILLE CIRCUS (Harry Bowman, mgr.): Target, Pa., May 23, Barrah 24, Herminie 25, Madison 26, New Stanton 28, Rolfdale 29, Tarr 30, Heela 31, Whitney June 2, Bagley 3.

CITY CLUB (Clark Ball, mgr.): Cleveland, O., May 20-25.

DAINTY PAREE (Jos. H. Barnes, mgr.): Brooklyn, N. Y., May 20-25.

INNOCENT MAIDS (Clifford and Dixon's): Jersey City, N. J., May 20-25.

KNICKERBOCKER BURLESQUERS: Baltimore, Md., May 20-25.

LOFTUS, CECILIA (Robert Grau and Emanuel Warner, mgrs.): Pittsburgh, Pa., June 3, 4, Washington, D. C., 5, Baltimore, Md., 6, Norristown, Pa., 7, Philadelphia 8.

LONDON BELLES (No. 1; Rose Sydell's; W. S. Campbell, mgr.): Bath, Me., May 21, Gardiner 22, Waterville 23, Bangor 24, Rockport 25, Ellsworth 27, Machias 28, Calais 29, Eastport 30, St. Johns, N. B., 31-June 2.

MISS NEW YORK: Milwaukee, Wis., May 20-25.

MONTE CARLO GIRLS: Baltimore, Md., May 20-June 1.

PAN-AMERICAN BURLESQUERS: Philadelphia, Pa., May 20-25.

ROBIN HOOD BURLESQUERS: Washington, D. C., May 20-25.

ROYAL BURLESQUERS (Clark Bros., mgrs.): New York city May 20-25.

SARATOGA CHIPS: New York city May 20-25.

UTOPIANS (T. W. Dinkins): Pittsburg, Pa., May 20-25.

VAGABOND BURLESQUERS: Newark, N. J., May 20-25.

VICTORIA BURLESQUERS: St. Paul, Minn., May 20-25.

WEBER AND FIELDS' STOCK (Weber and Fields, mgrs.): Chicago, Ill., May 13-25, Cincinnati, O., 27-28, Cleveland 29, 30, Pittsburg, Pa., 31, June 1.

MINSTRELS.

HARRISON BROTHERS: Richmond, Ind., May 21, New Castle 22, Anderson 23, Muncie 24, Alexandria 25, Elwood 27, Tipton 28, Frankfort 29, Kokomo 30, Marion 31, Hartford June 1, Bluffton 3, Decatur 4.

HENRY'S, HI: Oil City, Pa., May 21, Titusville 22, Jamestown, N. Y., 23.

VOGEL AND DEMING'S MINSTRELS (John A. Vogel, mgr.): Salem, O., May 20, Warren 21, Akron 22, Wadsworth 23, Ashland 24, Bucyrus 25.

CIRCUSES.

BARNUM AND BAILEY: Czegled, Hungary, May 21, Gyor 22, Posgony 23, 24, Sopron 25, Szombathely 26, Nagykanizsa 27, Za Grab 28, 29, Laibach 30, Marburg 31, Graz June 1-3.

BONHEUR BROTHERS: Coldwater, Okla., May 21, Kremlin 22, Cropper 23, Garber 24, Billings 25, Lamont 27, Deer Creek 28, Renfrow 29, Caldwell, Kan., 30, South Haven 31, Geuda Springs June 1, Oxford 3, New Salem 4, Atlanta 5, Latham 6, Reece 7, Rosalia 8.

BUFFALO BILL'S WILD WEST (Nate Salisbury, mgr.): Indianapolis, Ind., May 21, Richmond 22, Dayton, O., 23, Springfield 24, Newark 25, Wheeling, W. Va., 27, Pittsburg, Pa., 28, 29, Johnstown 30, Altoona 31, Lewiston June 1.

FOREPAUGH AND SELLS BROTHERS: Lancaster, Pa., May 21, Wilmington, Del., 22, Trenton, N. J., 23, Newark 24, Jersey City 25, Bridgeport, Conn., 27, New Haven 28, Waterbury 29, Hartford 30, Willimantic 31, Norwich June 1.

MAIN'S, WALTER, Towanda, N. Y., May 21, Ithaca 22, Auburn 23.

PAN-AMERICAN (Frank Semon, lessee; Parkhill, Can., May 28, Seaforth 29, Goderich 30, Kincardine 31, Stratford June 1, Southampton 3, Wiekeeton 4.

PAWNEE BILL'S WILD WEST: Evanston, Ill., May 22, Batavia 23, De Kalb 24, Belvidere 25.

PERRY AND PRESSLEY'S SHOWS: Fairbanks, Ia., May 21, Hazelton 22.

PUBILLONES: Havana, Cuba, March 11—indefinite.

RINGLING BROS.: Boston, Mass., May 20-25.

SAUTELLE'S: Leeds, N. Y., May 21, Gloversville 22.

STURGIS' CINCINNATI CARNIVAL (C. J. Sturgis and Dan R. Robinson, mgrs.): Chillicothe, O., May 20-25, Columbus 27-June 1, Lima 3-8.

WELSH BROTHERS': Elizabeth, N. J., May 17-21, Perth Amboy 22, Red Bank 23, Keyport 24, South Amboy 25.

WILLIAMS' NORTHERN SHOWS: Powers, Mich., May 22, Harmansville 23, Gladstone 24, Rapid River 25.

MISCELLANEOUS.

ALBINI (Magician): Pueblo, Col., May 18-22.

BINGHAM, RALPH (H. Bingham, mgr.): Greenwood, Miss., May 21, Greenfield, Tenn., 27, Marion, Ky., 28, Pembroke 30.

Professional Cards

--IN--

The Dramatic Mirror

WHAT

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CURL-O **LADIES** will find this a wonderful preparation, holding the hair in perfect curl for days, resisting the effects of perspiration and all moisture in the atmosphere. It is easily applied. Price $1. Sample package 25c We prepay all transportation charges. Address THE EUGENIE PREPARATIONS COMPANY, 56 New Street, New York.

BROOKE MARINE BAND: New Orleans, La., April 29-June 23.

BUTLER'S, HELEN MAY, BAND (J. Leslie Spahn, mgr.): Pittsburg, Pa., May 12-26.

CANADIAN JUBILEE: Windsor Mills, Can., May 21, Richmond 22, Magog 23, Farnham 24, Granby 25.

HALL, GEO. W., AND SON: Malden, Ore., May 21, De Pue 22.

HART (Hypnotist): Elizabeth City, N. C., May 22-25, Wilmington June 1—indefinite.

HOWE, LENNA (No. 1; Fall River, Mass., May 6—indefinite.

KILTIES' BAND (T. P. J. Power, mgr.): Belleville, Can., April 1—indefinite.

PAULINE (Hypnotist): Montreal, Can., May 20-June 1.

PERKINS, ELI: St. Louis, Mo., May 21.

QUINCUPLEXAL (Henry Walsh, mgr.): Buffalo, N. Y., April 8—indefinite.

SOUSA'S BAND: Du Bois, Pa., May 21, Pittsburg 22, Altoona 23, Lancaster 24.

SVENGALI, PROF. AND MME.: Johnsonburg, Pa., May 20-25, Salamanca, N. Y., 27-June 1.

(Received too late for classification.)

BAKER STOCK (owen Davis and C. C. Keener, props.): Rochester, N. Y., May 6—indefinite.

GEORGIA FLONDA MINSTRELS (Geo. A. Flonda, mgr.): Huntington, L. I., June 3, Northport 4, Port Jefferson 5, Greenport 6, Sag Harbor 7, East Hampton 8, South Hampton 10, Patchogue 11, Bay Shore 12, High Bridge, N. J., 13, Junction 14, Clinton 15, Califone 16, German Village 17.

MALONEY'S WEDDING DAY (Jas. L. McCabe; Joseph Pilgrim, mgr.): Chicago, May 21, 22.

PERRY AND PRESSLEY'S SHOWS: Aurora, Ia., May 25, Lamont 27, Manchester 28, Farlville 29, Dyersville 30, Farley 31.

PHINNEY'S UNITED STATES BAND: Philadelphia, Pa., May 25-June 21.

SHANNON HARRY: Wausau, Wis., May 20-26.

SLOCUM, SLOCUM (Will F. Gardner, mgr.): Burlington, Wis., May 27, Dickeyville 28, Fort Atkinson 29, Beloit 30, Edgerton 31, Woodstock, Ill., June 1, Waupun, Wis., 3, Rhine 4, Menasha 5, Depere 6, Sturgeon Bay 7, Menominee, Mich., 8.

ARENA.

(Received too late for classification.)

BOSTON, MASS., MAY 20.—Boston's circus season was opened to-night. The Ringling Brothers' show made a tremendous hit. The street parade and afternoon performance were omitted on account of the storm. The show was handicapped by arriving in the late afternoon, but everything was in working order at night, and the performance in the tent was the best ever seen in Boston. A special hit was the daring trapeze performance of Millie Tyrone, the riding of Amelia Tudor, and O'Brien's scenic horse act. The Forepaugh-Sells show will open Boston Jan. 30 on the grounds now occupied by James Jay Brady for the Ringling Brothers' Circus was constructed for its excellence. He is especially popular in Boston.

TELEGRAPHIC NEWS

CHICAGO.

Quiet Week in the Windy City—Hall Gets a New Court—Jest and Gossip.

(*Special to The Mirror.*)

CHICAGO, May 20.

There is no change of bill this week at the leading downtown theatres, and as all of the attractions are doing well, there is no complaint to be filed. Of course the Weber and Fields aggregation of burlesque talent at the Grand Opera House is simply turning 'em away. I hate to estimate what the receipts for the eighteen Chicago performances will aggregate, but I do not think that $35,000 would be much out of the way. The second and last week of the engagement opened to-night, and the farewell performance will be given next Sunday night. Lillian Russell is a feast for the eye, De Wolf Hopper is a feast for the ear, Messrs. Weber, Fields, and Kelly offer a feast of laughter, and the real artistic hits of the performance are made by Fay Templeton and David Warfield. Miss Templeton is one of the few actresses since Florence Gerard who has a sense of humor, and Warfield's fidelity to nature is wonderful. All in all, it is a great show.

Mayor Harrison has paid me the compliment of promoting me to take charge of the city's leading police court at the Harrison Street Station. As it is but a few blocks from the Auditorium, I hope hereafter to have more professional visitors. I took my seat last Thursday morning, with American beauties and a bunch of congratulatory letters and telegrams, one of them from Gus Williams. When a Democratic mayor appoints a Republican to such a place it means a good deal.

This is the final week of The Christian at McVicker's, and then Manager Brady will be in evidence, for he will follow it next week with Lovers' Lane, by the present Clyde Fitch, and on the same date he will put on his big revival of Uncle Tom's Cabin, by the late Harriet Beecher Stowe, at the Auditorium.

Billy Rice, the minstrel, was found suffering from malignant erysipelis last week by his old pal, Lew Johnson, and sent to the County Hospital. He is in very bad shape, but the doctors say that with proper care he will recover.

Are You a Mason has scored a genuine hit at Powers' and bids fair to enjoy a long and successful run. It is a series of hearty laughs, and that is what they are looking for in this neighborhood.

Mary Mannering continues to attract large audiences to the Illinois with Janice Meredith. This is her last week. Her husband, James K. Hackett, was here with her for a few days last week, and then went on to the West to look after a gold mine in which both are interested.

Our old friend, Manager Jim Hutton, formerly of Chicago, is figuring largely on the Buffalo exposition "Midway," and he sends me the card of a show "barker" who announces himself a "courtesy caterer." There is a new one for the single-night stand.

The Summer season at the Great Northern Theatre was inaugurated yesterday with The Village Postmaster, in which Frank Mordaunt, James H. Bradbury, Angela Russell, and Grace Griswold have the leading parts. Pastoral plays of this sort appeal strongly to the audiences at the Great Northern, and a successful run is in prospect.

Next Monday Manager Brady's big revival of Uncle Tom's Cabin will be put on at the Auditorium, with a cast embracing Wilton Lackaye, Theodore Roberts, L. R. Stockwell, William Harcourt, Mrs. Annie Yeamans, Artie Hall, Mabel Amber, Georgia Florence Olp, and Emily Rigl. A long run is hoped for.

After an absence of many months, Bert Sheppard, the minstrel, turned up here last week, fresh from a tour of the antipodes, whence he came via 'Frisco. He bears all of the earmarks of a successful trip, in large and small bills.

Matt Berry's new play, A Fixed Race, with Lottie Williams-Salter in the principal role, had two big houses at the Alhambra yesterday.

The Haymarket closed its season yesterday with two performances of Uncle Tom's Cabin, which has enjoyed a successful run of two weeks.

At Hopkins' yesterday The Lights o' London was revived by the stock company. The members of the organization are taking a turn at weekly benefits, and to-morrow Carl Smith Searle will have his inning, with a big specialty bill.

After a successful week in vaudeville at the Olympic, Otis Harlan is spending a few days with us before going to Buffalo, and Will Rising is also here at the Auditorium for a brief stop.

Secretary Hancock, of the Forty Club, is at the Mercy Hospital here, recovering from a number of serious and painful burns, the result of an explosion.

Professor Barrael, "who cannot be confined even in iron cages," is at the dime museum this week. I think I could fool the "professor" to the extent of about five and costs.

The Girl from Chili is the attraction at the Bijou Theatre this week, while Richards' and Pringle's Minstrels are near by at the Academy of Music.

Sans Souci Park and the Chutes will be reopened with vaudeville next Saturday night, and Sunnyside Park will throw open its gates next Sunday.

The Yiddish company offers Hamlet, Samson and other plays at Glickman's Theatre this week. They give a professional matinee Friday, probably for Mr. Warfield.

The Victoria has experienced another change of name and management. James Connors, of the Calumet Theatre, of South Chicago, is the new lessee, and he has rechristened the house the American. It was reopened yesterday with East Lynne, given by Courtenay Morgan, H. E. Irvington, and a stock company, with vaudeville on the side.

The 125th performance of The Christian in Chicago was celebrated at McVicker's last night by the distribution of plaster bas relief souvenirs of E. J. Morgan as John Storm.

El Capitan wound up the Castle Square season at the Studebaker last Saturday night, completing the organization's eighty-ninth week in Chicago, with 719 performances of English opera. This week is to be devoted to rehearsals of Pixley and Luder's King Dodo, in which Lillian Green, William Norris, Gertrude Quinlan, Maud Lambert, William Pruett, and Miro Delamotte will be heard next Monday night.

At the Dearborn Theatre this week the stock company is giving The Middleman, with Howard Hansel in the name part. The Burgomaster will return soon, to be followed by the Summer burlesque, The Explorers, by B. L. Taylor, of the *Tribune*. Walter J. Lewis will write the music.

Mrs. Le Moyne, Eleanor Robson, and Otis Skinner will give two performances of Browning's In a Balcony at the Grand Opera House early next week, and the house will then remain closed until reopened with a Summer production of Lorna Doone by a strong company.

All of the players in town will contribute to a benefit for the Jacksonville fire sufferers at McVicker's next Friday afternoon.

Verner Clarges dropped in on me the other day on his way to Denver.

Len B. Sloss sends me from Belfast the programme of his Transatlantic Vaudevilles, in which Elida Priscilla figures.

Al. Wilson, having closed a successful tour, passed through here the other day on his way to West Baden for a rest.

The local racetracks fear a dearth of good rubbers and trainers during the Uncle Tom season.

"RIFF" HALL.

BOSTON.

More Theatres Close—Mrs. Schoeffel Injured—Henderson Gets the Columbia.

(*Special to The Mirror.*)

BOSTON, May 20.

Three more houses have closed their doors for the Summer and two others will follow suit at the close of the present week. Boston's mid-summer theatrical dullness comes early.

The Castle Square had about the only novelty of the week, and that is a play that has already been seen here at the regular houses. At the White Horse Tavern. Frank Norcross, who has led the comedy for its tour to the Pacific, staged the production here, and consequently the management was excellent. Maye Louise Aigen played Josepha and promises to be a favorite.

At the Bowdoin Square Life for Life is the melodrama of the week, with Charlotte Hunt at the head of the cast, supported by the stock company. Harry La Marr appears in the curtain-raiser, Is Marriage a Failure?

The Giddy Throng at the Boston will have only one week more and then the season of the house will end. The combination of ballet, marches, vaudeville and travesty is a good one, and the burlesquers are deservedly popular. Mabel Fenton and Dorothy Morton have made the greatest hits of the production.

With daily matinees for the children the production of Little Red Riding Hood at the Museum is proving a popular one. The extravaganza has been greatly improved since the opening performance and now goes without a hitch. It is vastly brighter than it was a year ago, and should prove a hit if taken on the road next season.

The Rogers Brothers in Central Park is in its last week at the Hollis, which was all sold out to-night, for the performance was a benefit to Joseph F. Wagner and Vincent T. Fetherston.

The Tremont closed the run of Unleavened Bread a week earlier than was expected. Everybody spoke enthusiastically of the production, and some of the critics called it the most interesting play of the year; but it failed to draw from the very start. Consequently the house will be dark this week and the stage will be used to rehearse The Wooing of Priscilla.

Actual work has been started upon the new Van Rensselaer. They are taking down the old buildings and the house will be pushed ahead as rapidly as possible.

A Duel in Hearts will be the next play at the Castle Square, with Maida Craigen and Frederick "Spaulding" at the head of the cast. At least the press agent say so. Kind regards to Frederick Paulding.

Isaac B. Rich celebrated his thirty-fifth anniversary as a manager last week. He assumed charge of the Howard Athenæum and began in 1866 a career which has been uninterrupted ever since. He received many messages of congratulation on the day from his Boston friends.

Elvira Leveroni, the little prima donna at the Museum, has an uncle who is a member of the Common Council and is prominent in the Bryan Club. As a result the club went to the Museum last week and made Miss Leveroni the heroine of the occasion by sending her flowers.

Max and Gus Rogers will spend their Summer vacation in Arverne, L. I. Their rehearsals for next season open early in July.

George W. Magee, manager of the Grand Opera House, has returned from New York, where he completed some important bookings for next season. He is going to Buffalo for a week of the Exposition, after which he will join a party in Philadelphia to come from that city to Boston by automobile.

Just before the opening performance of The Giddy Throng at the Boston Mabel Fenton received a telegram telling her of the death of her brother, Percy Powne, at Lake Forest, Chicago. She was almost prostrated by the sudden news, but played the part so well that no one in the audience knew of the strain under which she was suffering.

E. F. Edgett, the former dramatic editor of the *Transcript*, has returned to that paper and taken up a new department, where his brilliancy will be shown to even greater advantage. He will receive a warm welcome back from hosts of theatrical friends.

Pat Rooney has been engaged for the Rogers Brothers in Washington for next season.

Mrs. Agnes Booth Schoeffel was badly hurt by a fall last week. She was out at the house of the Commonwealth Golf Club, when she opened a door which, last season, led to another room. The house has been changed this year and a flight of stairs was now there, and down this Mrs. Schoeffel fell without warning. She was badly bruised, and an examination by X-rays showed that two bones were fractured. These have been set and she is now doing as well as could be expected in the circumstances.

Mrs. E. A. Sutherland, the dramatist, was the originator of the novel entertainment, A Colonial Day, given successfully by the New England Women's Press Association last week.

Gertrude Bennett, who is to be one of the members of J. H. Stoddart's company next season, made a hit with Unleavened Bread and received many social attentions while here.

Lewis C. Strang, of the *Journal*, reviewed the season in Boston yesterday and placed some superlatives as follows: Most interesting play, Unleavened Bread; best Shakespearean production, E. H. Sothern in Hamlet; greatest exhibition of acting, Coquelin in Cyrano; best American comedy, Mistress Nell; best English comedy, When We Were Twenty-One; best melodrama, Sherlock Holmes; best farce, All on Account of Eliza; best musical comedy, San Toy.

The future of the Columbia has been settled during the past week by the lease of the house for ten years to parties in the interest of David Henderson. The date of reopening has not been fixed, but Mr. Henderson says that he will devote it to important productions, scenically and musically, evidently carry out the policy that he had at the Chicago Opera House.

Alice Fischer is going to visit her former home in Indiana this Summer. She will also go with her husband, William Harcourt, to his former home in Tennessee.

The Boston *Daily News* suspended publication to-day.

There was an accident to the Edison Light Works last week, and as a result the evening performance at the Gaiety had to be given up.

JAY BENTON.

PHILADELPHIA.

My Lady Closes—This Week's Bills—Eleanor Kerron's New Play.

(*Special to The Mirror.*)

PHILADELPHIA, May 20.

The season of 1900-1901 has run its course. Six theatres are already closed, and the others with few exceptions will follow suit at the first approach of hot weather.

The Chestnut Street Opera House closed suddenly Saturday evening. My Lady proved a dire fiasco. The house reopens May 23 with a single presentation of The Merchant of Venice by N. C. Goodwin and Maxine Elliott.

This is the final week of the season at the Broad Street Theatre, where The Burgomaster is kept on to patch out the record.

This is likely to be the closing week of the season at the Walnut Street Theatre, where the offering is The Casino Girl. It is a good performance, but the lateness of the season and out-door attractions affect the attendance.

My Friend from India, with the Myron B. Rice Comedy company, headed by May Vokes, was warmly welcomed this evening at the Auditorium and gave a delightful representation of Du Souchet's successful farce. Manager Bard Worrell has concluded to keep the theatre open one week longer with Black Patti's Troubadours week of May 27.

At the Grand Opera House the Wilbur and Maud Daniel Opera company present The Bohemian Girl with William G. Stewart and Grafton Guy Baker added to the cast. House crowded.

The Durban-Sheeler Stock company at the Girard Avenue Theatre are giving a creditable representation of Alvin Joslin. Edwin Middleton enacts the title-role. Patronage continues profitable. Walter Edwards, the young and popular leading man, has left the company and will not be with them next season. Next week, Uncle Tom's Cabin, with Amy Lee as Topsy, closes the season.

The Forepaugh Theatre Stock company still retain their hold on public favor. Zara is the current performance. Leah May 27.

The Dairy Farm is in its seventh week at the Park Theatre, and it is the intention to keep the house open during the entire month of June. The side-yard adjoining the theatre has been converted into a Palm Garden, and free refreshments are served there to the patrons. A new one-act sketch, For Dear Old Penn, will be used as a curtain-raiser next week. Eleanor Merron's new play, In Love, after a few out-of-town presentations, will follow The Dairy Farm in June.

Miss Bob White continues at the Chestnut Street Theatre.

Sousa and his band will inaugurate the season at Willow Grove Park May 25, and will be followed by Walter Damrosch and his Symphony Orchestra, June 9.

The Frank McKnight Opera company opens the season at Central Park May 27.

S. FERNBERGER.

WASHINGTON.

Stock Company Bills—Special Performances—Capital Jottings.

(*Special to The Mirror.*)

WASHINGTON, May 20.

The Geisha, continued over from last week, is the bill to-night and Tuesday at the Columbia Theatre. The Circus Girl will be given Wednesday night with Hans F. Robert as Biggs. This week will probably determine whether the company will continue or close.

The superb performance of In a Balcony by Mrs. Le Moyne, Otis Skinner, and Eleanor Robson at the National Theatre Thursday night was received with tremendous enthusiasm. Mr. Skinner responded for his associates in a most delightful speech. The receipts were $2,025.

Edwin Arden made his first appearance to-night as leading man of the Lafayette Square Stock company in Captain Swift, giving a portrayal of the title character that made him a strong favorite from the start. The Mrs. Seabrook of Louise Mackintosh was admirable. Robert Rogers, Thomas L. Coleman, Myron W. Leffingwell, Wright Kramer, and Minnie Radcliffe all did well. Alabama next week.

The Academy of Music closed Saturday night after a successful season. Manager E. D. Stair promises extensive interior decorations during the Summer and possibly a new and ornamental front entrance.

N. C. Goodwin and Maxine Elliott will appear to-morrow night in The Merchant of Venice at the National.

Joseph Wheelock, Jr., was in town Thursday on his way back to consult his physicians in New York after a sojourn in Florida for the benefit of his health.

John T. Sullivan, one of the favorites of the Lafayette Square Stock company, closed Saturday night after a thirty-three weeks' engagement. After the performance Mr. Sullivan recited, by request, Robert Buchanan's "Fra Giacomo." He goes to Denver with the Bellows-Long Stock at Elitch's Gardens.

Homer Lind writes that he is making preparations to produce next season in vaudeville Mendelssohn's one-act opera, The Son and the Stranger.

R. P. Janette, E. D. Stair's popular manager of the Academy of Music, left to-day to join Wallace's Circus as general agent.

George W. Denham, having closed with Joseph Jefferson, has returned home, and the completion of the Joan of Arc dramatic fire illusion will now be vigorously pushed.

Walter Evans, treasurer of the Lafayette Square, will have a benefit to-morrow night.

The Georgetown Orchestra's seventeenth year and fifty-second concert celebration occurs next Saturday night at the National. The seventy musicians under the leadership of Josef Kaspar will be assisted by Mary Helen Howe, Anita Cluss, Anton Kaspar, and Henry Xander.

JOHN T. WARDE.

ST. LOUIS.

The Merchant of Venice—More Parks to Open—Notes.

(*Special to The Mirror.*)

ST. LOUIS, May 20.

Buffalo Bill and Nat Goodwin did most of the business in the amusement line during the past week. The Goodwin-Elliott performance of The Merchant of Venice drew the largest house of the season at the Olympic. The house was completely sold and many standing throughout the whole evening. Buffalo Bill did an enormous business all week with his Wild West Show.

A Fixed Race did not do well at Havlin's. This is the farewell week of the season, and Manager Garen is offering Al. Martin's Uncle Tom's Cabin with the following company: Milt G. Barlow, Horace L. Richmond, R. A. Baker, William J. Woods, Tom Walsh, George W. Park, Kittie Walsh, Beline Davis, Carrie Weller, Maude Murry, May Woods, Kate Long, and Daisy Milligan.

Down at the Eclipse Park Managers Ahern and Albers are presenting Struck Gus. The cast: Vivian Forester, Walwin Woods; Alvin St. George Sharlock, Henry Pemberton; Gabe Rasdebaum, Alfred Britton; Grizzley March, Richard Moreley, Horace V. Noble; Job Jenkins, Frank Cotton; Tom Smith, Lawrence M. Carty; Victorine Moreley, Louise Dunbar; Crystal, Madeline Hunt; Gracie, Tessie Loraine; Martha Jane, Minnie Wilson. Specialties are introduced between the acts by Madeline Hunt, Tessie Loraine, Harry Coleman. Next week, Under Two Flags.

With the announcement that the Suburban Garden will open Sunday matinee, May 26, the list of Summer resort attractions becomes complete. The old garden, as a result of the improvements and changes now nearing completion, is practically a thing of the past, so many and so varied are the innovations. Of course there will be the scenic railway and tables and chairs under the trees as of yore, but aside from this the greatly enlarged resort is as new as the attractions that are promised. The area of the resort is more than double its former size. As in the past, there will be vaudeville, and an excellent list is already made up for the season. In addition there will be a ballet of the lighter and more graceful characters, with all the beauties of costuming, posing and dancing attainable. The ballet will be under the direction of Prof. F. Marchetti, so long with the Henderson extravaganzas. A new ballet is to be given each week. The stage-management will be in the hands of George E. Sellinger.

Manager Charles M. Southwell, of the Castle Square Opera company, is at the Delmar busily arranging the details of the season of Summer operas, to begin on June 2. The opening bill is to be The Wizard of the Nile. Scenery and costumes have arrived and the members of the company are to assemble in about a week from date. There is some talk that E. P. Temple is to have charge of the stage. If his services cannot be secured, Charles H. Jones, who staged El Capitan for the Music Hall Opera, is to take charge. At all events it is real opera that is to be offered the patrons of Delmar Garden this Summer.

Manager William Garen, of the Grand, Havlin's and the Imperial, and Manager Pat Short, of the Olympic and Century, who were charged with violations of the fire law, were discharged in court on Saturday.

A fire two blocks from the Olympic Saturday evening started a panic among the children who were playing Monte Cristo's Wedding in that house. The performance ended abruptly. Happily, no one was seriously hurt in the rush for the doors.

J. A. NORTON.

BALTIMORE.

Albaugh's Stock and Boston Lyrics Close Seasons—Victor Herbert's Concerts.

(*Special to The Mirror.*)

BALTIMORE, May 20.

The Boston Lyric Opera company closed its successful season at Ford's Grand Opera House on Saturday night last. Audran's charming opera, The Mascotte, was selected for the closing performance. It was well received by a large audience, and the company were given hearty indorsement for their excellent work.

Albaugh's Stock company closed its season at the Lyceum Theatre with last Saturday's performance. Brother Officers was presented during the week, and did so large a business that had it not been for other engagements on the part of Manager Albaugh the season would have been continued for a few more weeks. All the members of the company added to their reputations and placed themselves more firmly in the good graces of our theatregoers.

On Wednesday afternoon last the Liebler company presented In a Balcony, preceded by The Land of Heart's Desire, at Ford's Grand Opera House. Browning's play was one of the most delightfully rendered dramas seen in this city for many years. The audience, which filled the house, was very enthusiastic. In the curtain-raiser the company did admirable work. The afternoon's entertainment was a highly delightful and artistic one. N. C. Goodwin and Maxine Elliott in The Merchant of Venice 22.

East Lynne is the attraction at the Holliday Street Theatre this week. It is presented by a good company, headed by Leah Lessl.

Victor Herbert and his Pittsburg Orchestra are entertaining large crowds at Music Hall. Their concerts have become popular, and there is no reason why a successful season should not be enjoyed.

HAROLD RUTLEDGE.

CINCINNATI.

Season Ended—Next Season's Plans—The Merchant of Venice.

(*Special to The Mirror.*)

CINCINNATI, May 20.

All of Cincinnati's theatres are dark to-night, Heuck's having closed on Saturday with the final performances of the Granger-Herman Stock company, and the People's yesterday with T. W. Dinkins' Utopians.

N. C. Goodwin and Maxine Elliott drew a fine audience at the Walnut to see The Merchant of Venice. Next to the stars Effie Ellsler, who has not appeared here for years, received the warmest recognition from the audience, while J. E. Dodson as Launcelot Gobbo added another remarkably fine impersonation to his list of successes. Weber and Fields, May 27, 28.

Madame Schumann-Heink will appear at the Pike Friday in a song recital.

Rumor is busy as to where the big attractions are to be played in this city next season. In spite of denials, it looks at present as though they would be obliged to appear at Robinson's, since the Walnut is already booked at popular prices, and it does not seem possible the new Grand will be ready until very late in the season.

H. A. SUTTON.

CHURCH PLAYERS SUED.

Hearing was had before United States Commissioner Romaine in Jersey City last week in the suit brought by Carl Herrmann against the St. Michael's Players, an amateur organization composed of members of St. Michael's Church, Jersey City, for alleged violation of the copyright law. As told in THE MIRROR last week, Mr. Herrmann asserts that a play presented by St. Michael's Players in Jersey City, on March 18-21, under the title of Home Comforts, was in reality All the Comforts of Home, the rights to which he controls, and that the presentations were made without his authorization. At the hearing Rev. James A. Kelly, acting pastor of the church, and several of his parishioners, who are said to have appeared in the play, were witnesses. They declined to answer most of the questions put by Mr. Herrmann's counsel, Louis Steckler, seemingly regarding the proceedings as persecution, and not realizing the gravity of their offence. Mr. Herrmann stated on the witness stand that he had no desire to prosecute the church, but wished to establish beyond question his rights in the play, even though he did not receive a cent royalty on the presentations in question. The case will go on trial in the United States Circuit Court at Newark, N. J., June 7.

IN SUMMER PLACES.

E. A. Schiller will spend next month in the Catskills.

William C. Cameron has gone to Mt. Clemens, Mich., to take charge of the Cameron cottage there.

W. E. Horton writes from Mt. Clemens, Mich.: This promises to be one of the best seasons this resort has ever known. Last year's business showed that more hotels could be maintained, and several new ones have been built during the Winter and are now ready for guests.

The following professional people have arrived during the past week: Charles and Minnie Savan, J. Royer West, Will White, Mr. and Mrs. Charles W. Young, Lee Allen, and Billie Taylor.

Mr. and Mrs. Odell Williams are here for a couple of weeks, after which Mr. Williams will go to Chicago to rejoin W. A. Brady's Uncle Tom's Cabin.

William Gray left for New York on Friday last.

Mr. and Mrs. Charles Leyburne (Emma Bunting) are visiting Captain R. L. Leyburne, at Reading, Pa.

David Higgins and Georgia Waldron are spending their vacation at their Summer home, at Stoney Creek, N. Y. On Sept. 16 they will appear at the Fourteenth Street Theatre in a new rural play, entitled Up York State.

W. H. Crane has taken passage for England on the *Commonwealth*, of the Dominion Line, sailing June 5.

Mr. and Mrs. James T. Powers will sail on the *Kaiser Wilhelm der Grosse* on May 28, for Europe, where they will spend the Summer.

Frank Gilmore sails for Europe on the *Mesaba*, May 25.

Francis Cambello sailed May 15 on the *St. Louis* for London.

Ola Humphrey will leave on Wednesday for her home, at Oakland, Cal., where she will spend the Summer, returning in time to create the leading role in The Fatal Wedding.

MUSIC NOTES.

The Philadelphia Orchestra Association has been formed for the purpose of organizing a permanent orchestra in that city.

Paolo Gallico, accompanied by Sam Franko's Symphony Orchestra, gave a concert at Madison Square Garden Concert Hall, May 14.

The second Bach Festival at Bethlehem, Pa., will be held on May 23, 24 and 25. The Bach Choir, under the direction of J. Fred Wolle, will sing, for the first time in its entirety in America, Bach's "Christmas Oratorio," composed in 1734; "The Passion of Our Lord," composed by Bach in 1729, and the same composer's Mass in B Minor. The souvenir programme book of the festival contains the text of the three works and much of the music. Beside the Bach Choir, composed of more than one hundred persons, a number of well known soloists will appear.

George Alfred Fox, the pianist, has returned after a ten weeks' successful concert tour of New England and Canada.

Charles E. A. Harris is arranging to hold a series of music festivals in various Canadian cities early in 1902.

Carl Herrmann, the violinist, who has been seriously ill with pneumonia, is now sufficiently well to resume his concert tour.

The Kansas City music festival was held in Convention Hall in that city May 15. "The League of the Alps," composed by Carl Busch, was sung by a chorus of 1,400 voices, accompanied by the Kansas City Philharmonic Orchestra of ninety pieces, under the direction of the composer. The soloists were: Grace Van Valkenburgh, Helen Buckley, and George Hamlin.

THE STOCK COMPANIES.

Photo by Klein & Guttenstein, Milwaukee, Wis.

Eva Taylor recently left Milwaukee with the intention of resting this Summer, after two years of unusually hard work, but the reception accorded her as a member of the Castle Square company, Boston, has been so gratifying that she has decided to remain with that organization.

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The Summer stock season at the Fifth Avenue began last week, when some of F. F. Proctor's players appeared in The Woman Hater, and kept large audiences laughing with a lively performance of Roland Reed's former success. Charles S. Abbe in the title-role was chiefly responsible for the hilarity, losing none of the many opportunities for fun-making that his part afforded. Florence Reed, brimful of magnetism, was a stylish and vivacious Alice Lane. Beatrice Morgan was an excellent Mrs. Jay, acting with discretion and finish. Creditable work was also done by Eva Vincent, Duncan Harris, Warren Ashley, Julian Reed, Cecil Magnus, and Fred Courtayne.

At the Twenty-third Street Theatre last week, a detachment of F. F. Proctor's Stock company revived the Paultons' hilarious farce, Niobe, with considerable success. There were a number of notably excellent performances. Helen Macgregor was especially admirable in the title-role, playing with much tact and delicacy and perfectly embodying the ideal of the role. Frederick Truesdell was highly successfull, too, as Corney Griffin. Also deserving of credit were Burrell Barbaretto as Phineas Innings, Anita Hendrie as Helen Griffin, May Blayney as Hattie, and Margaret Wycherly as Carrie. George C. Staley was not happy in the principal comedy role of Peter Amos Dunn, handling it in a more or less ponderous way and seeming not to grasp altogether its humorous possibilities. Creditable work was done by Berrington Kendal, Robert Milton, Virginia Westbrook, Ermina Osborn, and Helen Harrington. As a curtain-raiser, Jack's Uncle was neatly acted by Burrell Barbaretto, David Miles, and Anita Hendrie.

A new curtain-raiser, The Elder Brother, written by Dodson L. Mitchell, a nephew of Maggie Mitchell, was offered at Proctor's Fifth Avenue yesterday for the first time in this city.

Arthur Maitland, in conjunction with the F. F. Proctor Stock company, will produce for the first time next Monday at Proctor's Fifth Avenue Theatre a new one-act play entitled Into Darkness, by Marjorie Benton Cooke.

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The Criterion was crowded last week, when the Baker Stock company presented Eilby Norwood's three-act musical comedy, Charlie's Uncle. The comedy is replete with hilarious complications and droll situations. Upon Edith Ellis Baker, in the role of Winfred Tiverton, the success of the play was largely, if not wholly, dependent. With her natural grace ad delightful acting she easily carried off the honors of the performance. George C. Robinson as Dudley Fullalove, the uncle, played a difficult role with much feeling, while Alphonz Ethier as the wayward nephew was most acceptable. The male hits were made, however, by Harry Thomas as Peter Sledge, a pugilist, and Charles Hanford as Professor Franz, a hypnotist. Praise is also due to Edward Ellis for excellent light comedy work, and to Edythe Ketchum and Eleanor Worthington. The vaudeville numbers were good. The bill for this week is Frank Tannehill's new comedy, The Blundering Mr. Budds, with Mr. Tannehill featured.

At the Park Theatre, Brooklyn, last week the Spooner Stock company made an excellent revival of The Two Orphans, to good business. Cecil and Edna May Spooner gave artistic portrayals of Louise and Henriette, respectively. Edward Esmonde, specially engaged for Jacques, was picturesque. Augustus Phillips was an excellent Maurice de Vaudrey. Olive Grove did strong character acting as La Frochard. W. L. West was a good Pierre. Rita Villars as the Countess deepened the favorable impression she made the previous week. Helen Nixon was pathetic as Marianne, and others deserving mention were Ben F. Wilson, Lee Daniels, Edwin H. Curtis, Robert Ransom, and A. L. Camp, a newcomer. The scenery was elaborate and the costuming adequate. Good specialties by Edna May Spooner and Claude Thardo were given. This week Hazel Kirke, with special performances of The Buckeye Wednesday and Friday afternoons.

At the Grand Opera House May 13 the Aubrey Stock company began an indefinite engagement with a satisfactory performance of The Charity Ball. Local interest centered mainly in George William Conklin, a Brooklynite, who was seen as Dick Van Buren, but did not score a success. Franklyn Ritchie as John Van Buren was satisfactory. Robert McWade won favor as Judge Knox, and Willard Curtis and Margaret Nelson, as the young lovers, were entertaining. Esther Lyon's Ann Cruger was dignified and womanly. Virginia Drew Trescott, Julia Varney, and Bertha Welby also deserve commendation. The houses were good, considering that it was the first appearance of the company in Brooklyn. This week, Men and Women.

At Corse Payton's Theatre revivals of Hazel Kirke and A Gilded Fool divided the week. The performance of Hazel Kirke was presented the same as when recently given. W. A. Mortimer, who replaced Sidney S. Toler as Arthur Carringford, was excellent. George Hoey was a powerful Dunstan Kirke. Charles Barringer returned to the company and was seen as Barney O'Flynn. The rest of the cast was capable. In A Gilded Fool Corse Payton as Chauncey Short played in his usual comic manner. George Hoey was a capital Rev. Jacob Howell, and Etta Reed a pleasing Margaret Ruthven. L. F. Morrison made an effective Jacob Deval, and W. A. Mortimer as Perkins was amusing. The other parts were in good hands and the scenery appropriate. The audiences were large. This week, The Runaway Wife.

Edward C. Brennan, a Brooklyn politician and former Assemblyman, has rented the Amphion Theatre for the Summer and will open it on Saturday with a stock company, with himself as star. The first play will be The Hunchback. Garrett W. Owen will be stage-manager, and among the players will be Bessie Cameron and Ethel Keiss, well-known Brooklyn amateurs.

Harry M. Hicks, for the Spooner Stock company at the Park Theatre.

* * *

The Boyle Stock company inaugurated the Summer season at the Grand Opera House, Atlanta, Ga., May 13 most auspiciously. Lady Windermere's Fan was the opening bill, and play and players were well received. Hits were made by J. Gordon Edwards, Ethel Barrington, Emma Butler, and Anna Hollinger. William Stuart became a favorite for his refined comedy work as Cecil Graham. J. H. Hollingshead was a capable Lord Windermere, and James Applebee gave a clever interpretation of Mr. Hopper. Nancy Rice was pleasing as Lady Carlisle. Caprice filled out the latter half of the week. Morris McHugh scored heavily as Jethro Baxter. The other members of the company strengthened the favorable impression already made. Mrs. T. J. Boyle was taken seriously ill on the trip to Atlanta, and on arrival was removed to a private infirmary, where she is improving rapidly.

* * *

Edward Elsner's version of Under Two Flags was successfully presented by the Hopkins Stock company at the Grand Opera House, Memphis, Tenn., last week. The play was handsomely staged. Much interest was centered in Maude Fealy, a Memphis girl, who appeared as Cigarette. Her portrayal of the part was well received and deserves much praise. Joseph O'Meara as Rockingham, and Alexander Gaden as Bertie Cecil were also good. On May 6 a benefit was given to Frederick Julian, the bill including the first act of Richelieu, with Mr. Julian in the title-role. The capacity of the house was taxed to hold the many friends Mr. Julian has made in his three seasons of stock work at Memphis. From From this week.

* * *

The Pertle Springs Stock company opens a season of ten weeks at the Pertle Springs Casino, Warrensburg, Mo., this week. The roster: J. H. Christopher, proprietor; Willard Dashiell, manager; Harry S. Kingsley, Charles Lawrence, Jack E. Voss, James K. Dunseith, Robert Hymon, Fred C. Thomas, Madeline Gleason, May Pfaff, and Lorraine Kingsley.

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Melbourne MacDowell is meeting with much success in his stock star tour in the late Fanny Davenport's Sardou plays. At present Mr. MacDowell is stock star of the Thanhouser company, Milwaukee. He has been engaged to appear in San Francisco in June, Denver in July, St. Louis in August, and New Orleans in September. Thomas R. Hart is Mr. MacDowell's manager.

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Frank Gilmore, the past season leading man with Mrs. Fiske, has been engaged for a like position with the stock company headed by Percy Haswell, that will appear at Chase's Lyceum, Baltimore, next season, opening Sept. 30, under the direction of George Fawcett.

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Owing to serious illness in his family, Thomas R. Findlay has had to leave the Baldwin-Melville Stock company in Montreal and return to his home in Chicago. Mr. Findlay made numerous friends in Montreal last season, and his departure is regretted.

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Hobart Bosworth and Eleanor Moretti will play the leading roles with Walter Clarke Bellows' Denver Stock company this Summer.

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Caroline Francis Cooke opens with the Castle Square Theatre Stock company, Boston, this week as Ottilie in At the White Horse Tavern, having signed for a lengthy season to play ingennes.

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Lisle Leigh has been highly indorsed by the Providence press and public for her performances with the Albee Stock company at Keith's Theatre.

Helaine Hadley is making an excellent impression with the Albee Stock company, her ability, beauty, and refinement having combined to win her pronounced favor.

* * *

Mortimer Snow, supported by the Jacobs' Theatre Stock company, played Shenandoah last week at the Harmanus Lyceum, Albany, N. Y., to large business. Mr. Snow, as Colonel Kerchival West, strengthened his hold upon Albany theatregoers. His supporting company did excellent work. This week Nell Gwynn is the bill.

* * *

Eleanor Browning, leading lady, and Clyde Hess, leading man of the Criterion Stock company at the Academy of Music, Newport News, Va., had a narrow escape from permanent injury last Monday night in the stairway scene at the close of the first act of Sapho. Mr. Hess, as Jean, was carrying Miss Browning, who played the title-role, up the long flight of stairs, and when near the top, the structure gave way, precipitating both to the stage. Miss Browning was painfully injured in the back and Mr. Hess had both legs lacerated and bruised. After a delay of half an hour, medical attention being given in the meantime, Miss Browning was able to continue. Her work in the exacting role of Sapho is highly praised by the Newport News papers. All of the members of the company did capital work, according to all accounts, and the support was so good and the week's run of the play so profitable that the management is considering taking the company in Sapho to Richmond, Norfolk, and other Virginia cities for a special week at the close of the Summer engagement. The cast included, besides those mentioned, Warren F. Hill, Carl Stockdale, W. H. Harvey, Claude Gilbert, Otto Hoffman, Pauline Rona, Emelie Hess, Rose Bernard, and Lucile Dyre. The production of Sapho was one of the quickest on record. The manuscript, which should have arrived Wednesday, did not reach the theatre until Saturday at noon. Two typewriters were engaged in copying out the parts until midnight Saturday, when the players received them. With two rehearsals Sunday and one rehearsal Monday, a production was given Monday night, which is described as remarkably good for the short time devoted to its preparation, reflecting great credit on Stage Director Warren F. Hill.

* * *

Franklyn Ritchie has been specially engaged to open with the Aubrey Stock company in Jersey City next week.

* * *

William Hazeltine and Mortimer Weldon have signed with J. H. Gilmour's Summer Stock company at Portland, Me.

* * *

The Ormonde Stock company at the Bastable Theatre, Syracuse, gave an excellent performance of The School for Scandal last week. Prominent in the cast were Eugene Ormonde, Ben Graham, George S. Spencer, Walter S. Craven, William C. Masson, Olive Oliver, Carrie E. Trowles, and Mabel Roebuck. This week, Jim the Penman.

* * *

Hattie E. Schell has been specially engaged for this week with the stock company at the Columbia Theatre, Newark, N. J.

* * *

Evangeline Brown, of the Woodward Stock company, Kansas City, recently took the leading role of Renée de Cocheforet in the company's production of Under the Red Robe, as Jane Kennark was out of the cast because of the death of her mother. The audience showed much disappointment when announcement was made that Miss Kennark would not appear, but Miss Brown acted Renée so well as to win the house completely, and she was called before the curtain for a speech. This is Miss Brown's first season on the stage.

* * *

The officers of the battleship *Iowa* gave a luncheon aboard their ship in Seattle harbor recently to Alice Johnson, Mary Van Buren and Harrington Reynolds, of the Frawley company. Shortly after, Mr. Dunbar, of the Ranier-Grand Hotel, Seattle, gave a supper to the aforesaid naval officers and trio of Frawleyites.

* * *

John Crawford Fowler closed on Saturday a season of twenty-one weeks with the stock company at Forepaugh's Theatre, Philadelphia. The Quaker City critics have praised Mr. Fowler's artistic performances, as well as his versatility.

ACTORS' CHURCH ALLIANCE NEWS.

The eleventh regular reception of the New York Chapter of the Alliance will be held next Thursday evening, May 23, at 8 o'clock, in the Parish House of St. George's Episcopal Church, 223 East Sixteenth Street, near Third Avenue. A fine programme is promised, and the Rev. Dr. Rainsford will give the address of welcome. Members of the profession are cordially invited.

The eighteenth regular service will be held next Sunday evening, May 26, at 8 o'clock, in St. George's Episcopal Church, on East Sixteenth Street, opposite Stuyvesant Park. The sermon will be preached by the Rev. William S. Rainsford, D.D., rector of St. George's and chaplain of the Alliance. The subject of sermon will be "Unrecognized Forces for Good in the Community." There will be a special musical programme rendered by the vested choir. The offering will be devoted to the work of the Alliance, and all are welcome.

The regular monthly meeting of the Executive Committee of the Boston Chapter of the Alliance was held recently in St. Paul's Parish House, Boston. The following members were present: Ernest N. Bagg, Frank D. Frisbie, the Rev. John S. Lindsay, D.D., the Rev. Henry R. Talbot, Mrs. A. P. Spaulding, Lewis C. Strang, Mrs. Charles E. Inches, and Anna S. Prout, Secretary. Mrs. J. L. Seeley (Jennie Kendrick) was elected a member of the committee. The Rev. Dr. Lindsay moved that the Secretary be directed to extend the sympathy of the chapter to Miss Anita S. Ward in the loss of her mother, also a member of the Alliance. The motion was carried.

The announcement was made that Miriam O'Leary had volunteered to appear at the proposed benefit for the Boston Chapter, and the matter was referred to the Entertainment Committee. On motion a committee consisting of Ernest N. Bagg, Frank D. Frisbie, and Jennie Kendrick was appointed to arrange details for the reception to be held on May 31. The report of the committee appointed to consider the needs of the Dorothea Dix House was submitted and on motion of the Rev. H. R. Talbot the institution was earnestly recommended to the attention of the public. Any action in regard to its financial support by the Boston Chapter of the Alliance was deferred to the annual meeting of the Alliance, to be held in Berkeley Lyceum, New York, on Monday evening, June 10. The Rev. Herbert S. Johnson, pastor of the Warren Avenue Baptist Church and chaplain of the Alliance, was unanimously elected a delegate to represent the Boston Chapter at the annual meeting. The committee then adjourned.

LOUIS ALDRICH IMPROVING.

Louis Aldrich is now at his home in Boston, and is much improved from his recent illness, so that he is able to go out of doors for a time each day. He has been suffering from nervous prostration and mental depression, and there was a time when his condition was serious. He went at first to Atlantic City, but the surroundings there were not conducive to improvement, and he decided to go to Boston, so that he might have more perfect rest and quiet. He went to a sanitarium for a day or two, but the physicians decided that he would be much better at home. Dr. Frederick Halsey, his physician, says that he expects that Mr. Aldrich will pull through all right, and makes this statement: "It is precisely the same thing that happens to many men who give up active business. Mr. Aldrich has always been very active mentally and inactive physically. He is very nervous and sympathetic by nature, and when he left the stage he went into about the worst occupation possible for a man of his disposition. He has worked too hard as president of the Actors' Fund, and the work is telling on him now. Seeing so many of his friends come practically under his care has preyed on his mind and depressed him until he is now in a very nervous state. I hope, however, that he will soon be all right again. He goes out every day now, and I have told him to take plenty of exercise. He suffers greatly from insomnia, and that is the principal reason why he has an attendant at night. The attendant massages him and that helps him to sleep."

PROFESSIONAL DOINGS.

H. Logan Reid, the well-known scene painter, is at Buffalo painting a number of large tapestries for the Pan-American Exposition. These tapestries are hung on the walls of the main buildings of the exposition. Mr. Reid was awarded the contract for these pictures over about fifty competitors. Mr. Reid expects to finish his labors in Buffalo about June 1.

Mr. and Mrs. Giles Shine (Lavinia Shannon) have arrived in the city, and are staying at the New Amsterdam Hotel. They finished their season in Baltimore on Saturday.

Clinton W. Moffatt has filed a petition in bankruptcy with $3,066.76 liabilities, and assets of $5,Six.

George W. Lederer is to organize a company to play The Casino Girl over the Lederer-Leavitt Cuba and Mexico circuit.

Audran is completing the score of a new opera, the librettist of which is Augustus Moore, a London journalist. The scene is laid in London at the present time.

Lewis Morrison left last Tuesday for his California home, where he will spend the Summer. Next season, after more than a year's absence from the American stage, he will reappear in Faust under the management of Jules Murry. New scenery has been painted for the production by L. W. Seavey and M. Armbruster and Sons. A new prologue to the play will be used. Mr. Murry also manages Lost River, and Archie Boyd's starring tour in Charles Barnard's new play of New England life, Vermont.

It is announced that this year's Drury Lane extravaganza, The Sleeping Beauty and the Beast, will be produced here next season.

A. E. Root has purchased W. J. Thorold's romantic play, Near the Throne, and will produce it next season. The tour will begin about Sept. 1. Mr. Root will also direct the tour of one of Whitney and Knowles' Quo Vadis companies again next season.

St. George Hussey will probably play the character role in Broadhurst Brothers' production of The House that Jack Built next season.

Mrs. Thomas Whiffen has been obliged, owing to the extension of the season of Diplomacy, to postpone her departure for England until June 19, when she will sail on the steamer *New England*.

Joseph Brooks will sail for England on the *St. Louis* June 5.

Arrangements were completed last week by which Kirke La Shelle's new scenic production of Arizona will go on at the Academy of Music on Aug. 16 for a run.

Chauncey Olcott will close his season at the Fourteenth Street Theatre on Saturday night. Early in June he will visit his mother in Buffalo, and from there will go to San Francisco, where he will begin his next season in Garret O'Magh at the Columbia Theatre on July 22.

John E. Kellerd will appear at the Fourteenth Street Theatre in The Cypher Code on Oct. 1 for a run. The next attraction at that playhouse will be Eugene Presbrey's latest drama, New England Folks.

Katherine Germaine, of The Highwayman, is ill in Minneapolis from the effects of an overdose of strychnine.

George F. Knowles and F. R. Hallam, now at the Hotel Imperial, are organizing the George F. Knowles Opera company for a ten weeks' season at the Lyric Theatre, Washington, Pa.

Charles A. Waite, for the past two years with Dick Ferris, has been engaged by Manager Charles L. Walters as general agent for Al. Martin's Eastern Uncle Tom's Cabin for next season.

Edwin Mordant closes at Columbia Theatre, Newark, N. J., May 25, where he has been filling a special engagement as leading man.

The marriage of George Fiske and May Hosmer will occur June 10.

Mrs. Edward Berry and her daughter arrived in Boston May 3, after an absence from America of twenty years. They are engaged for Bolossy Kiralfy's spectacle, Constantinople, at the Pan-American Exposition.

Guy Leslie Lewis, this season leading man and stage manager of Ole Olson, is taking a short rest at his home in Kansas City, after which he will be in New York city for the Summer.

The Georgia Florida Minstrels, under the direction of James Pilling and George A. Florida, will open their season June 3.

James T. Powers will go to London this Summer to see The Messenger Boy, in which he is to appear here next season.

L. T. Stetson has erected a beautiful monument over the grave of his late wife, Hannah May Ingham, in Arlington Cemetery.

W. L. Abingdon and Charlotte Granville have been engaged in England to support William Gillette in Sherlock Holmes there.

Blaney and Vance are preparing to send out a company next season in a new comedy-drama by Charles E. Blaney, entitled The Forger's Daughter.

Louis McClain Bayless, the old-time theatrical manager, is seriously ill at Bellevue Hospital with gastritis. He is seventy-two years old and is well known to players of a score of years ago.

George H. Sumners has been engaged by Broadhurst Brothers to play the leading role, Willie Sink, in their production next season of The House that Jack Built, which has been converted into a musical comedy.

Paul Marchetti and Wayne Clergy are in Mt. Kisco arranging for the production of Mr. Marchetti's play, My Uncle from Arizona.

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DRAMATIC MIRROR

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The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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AN INTERESTING STUDY.

THE stock company system, which it now is conceded has come to stay, as THE MIRROR some years ago predicted in the face of assertions that it was a cheap fad of the moment, affords a more interesting study than ever.

The stock companies of this period were started a few years ago as Summer ventures after the expiration of regular season opportunities. As Summer ventures they almost invariably were successful. Then it came to pass that the schemes of the Theatrical Trust were in a measure perfected, and the managers of several theatres in cities that the Trust sought to control were forced, as a means of self preservation, to establish stock companies during the regular season. This was necessary in some cases to preserve independence of management, and in other cases it was necessary to compete with Trust houses that practically monopolized traveling attractions.

In several cities where stock companies were thus established it soon became apparent to the public that these companies were giving at low rates of admission as good entertainment as or better entertainment than some of the Trust theatres in which high prices were exacted. As a result, the stock companies in such cases enjoyed uniformly good business, and several of them have developed into paying and permanent institutions, their only serious competition being the few high-class attractions that have played the Trust theatres. Before these stock companies began operations the managerial methods that still in a great measure characterize Trust operations had imposed upon the public cheap companies—"number twos," usually, and sometimes "number threes"—misrepresented as original companies in plays that had won popularity with better companies in New York city. The stock companies have been instrumental with other influences in driving these very inferior companies to the woods—they still are operated in remote places to some extent—and in many cities have rooted themselves permanently, continuing as a thorn in the sides of those managers with inferior attractions that have affiliations with the Trust, which perforce must eke out its bookings with inferior attractions as one result of the discouragement of first-class independent enterprise that has marked the Trust's impudent exaction and domination.

So remarkable has been the development of this stock company system that many persons who quite naturally may do so view it "with alarm." Some of the better stock companies now have an influence, as a result of sound business methods and the ability to pay liberal royalties, that enables them to secure plays of a class that formerly was withheld from them; and during a season they employ a repertoire of modern and established drama that tends to strengthen their hold on popular favor. Moreover, many of these companies that play at low prices embody acting talent that compares favorably, all other things being equal, with that of some of the pretentious organizations under the wing of the Trust that play to top prices on the road.

Perhaps the most striking illustration of the possibilities of the stock company as it now is operated is seen in Brooklyn, where four of these organizations are now playing and a fifth is projected for next season, while a sixth will be in operation for the Summer. The first manager that ventured into Brooklyn with a stock company had won success on the road with two such organizations. He bought a theatre that had long been vacant, and in which it was thought by some persons to be impossible to revive interest. He prospered there from the beginning. Much of his success was at first attributed to his peculiar and popular method of conducting his business, and something of that success undoubtedly was due to his managerial originality. But soon another stock venture was made in a house of hardly better promise with like results, and this was followed by a third, and yet another came into the field to find a public. The latest venture is projected for next year in conjunction with a Manhattan enterprise of the same kind that is said to be successful, and will make a bid for favor based on an alternation of companies that will stimulate public interest. The conditions in Brooklyn have become ripe for all these enterprises largely through Trust maladministration of its theatres in that borough, and next season promises to project for that organization a new series of problems in that section of Greater New York.

There seems to be but one serious difficulty that besets the stock companies, and that will probably be surmounted after a time. This is the play supply. The stock companies have run closer and closer to the system of production at other hands, and plays that formerly were long held from the stock companies now go to those companies with much shorter intervals. One cause of this has been suggested—the deadly competition of the stock companies with a class of companies that formerly used plays immediately after their exploitation in inferior circumstances following their metropolitan careers. Another reason for it is the assured and longer continued income that authors and owners of plays may get from the stock companies after the novelty of the plays in the hands of original companies has worn off. Thus the stock companies, having almost exhausted the large supply of material at hand when they began to operate, are now running very close to the original sources of that supply; but there are signs that the difficulty will be solved by the most natural course, and that from this time an increasing number of new plays will be produced by the more prominent of the stock companies. Within a few months a number of new plays have been produced by these companies, and their success in some cases has been such as to encourage experiments. It must not be forgotten that most of the stock companies depend largely for patronage upon persons that know something of the plays that descend to these companies from producing hands—persons that have seen the plays, and are anxious to see them again in the hands of a favorite company, and other persons that never have seen them although they have heard of them. Some stock companies have such fixed clienteles and their actors are so well thought of, however, that the vehicle does not matter so much, as the regular audiences would assemble almost as readily to see a new play as they would to witness a noted play that they had seen already. But as a rule a majority of the companies depend largely upon the advertisement embodied in the announcement of a well-known and popular drama. Yet the tendency to produce new plays must grow, as a matter of necessity, and it is reasonable to suppose that the stock managers will expect to take some chances with such plays, as managers always do with new material. Of course every new play that is approved may become a new vehicle for the other stock companies, and by this means a new repertoire may be formed, authors may be encouraged, and in due time the succession will insure a permanent supply. The eyes of the Trust managers long have been turned to the foreign play markets, which they practically control. These persons prefer to buy known quantities, and this purely mercantile instinct has led to their missing the greatest native successes of the past season, and some very notable plays of the preceding season. In fact, the hopes of American dramatists in the premises may be more safely imposed in the stock companies, as between those companies and the Trust managers, although there still is and always will be an occasional independent manager of the first class to make ventures on very promising or on very particular lines. There can be no doubt, however, that the necessity for production by stock companies that now is recognized and acted upon in a few cases will as it is more generally met uncover many a good play that has been turned down or shelved by dominant management. It may be said in conclusion that the outlook for the stock companies is brighter than ever, and that the system promises to grow, and, incidentally with other and more dreaded influences, to plague the little coterie of merchants that has sought to lay the whole American theatre under tribute.

BOOKS REVIEWED.

PLAYERS OF THE PRESENT. Part III. By John Bouvé Clapp and Edwin Francis Edgett. Published by the Dunlap Society, New York.

The thirteenth number of the new series of publications of the Dunlap Society is Part III of "Players of the Present." In this volume John Bouvé Clapp and Edwin Francis Edgett complete a work that is of great interest and value to collectors of stage literature. With marvelous rapidity the players of the present become the players of the past, and so short-lived is stage fame that contemporaneous biographical sketches of actors become in a few years of great worth to the student. The two authors of "Players of the Present" have done their work in a dignified and scholarly fashion. The sketches are accurate in data and are, moreover, very readable. The volume contains full-page portraits of J. H. Stoddart, James Booth Roberts, Annie Russell, E. H. Sothern, Hilda Spong, Agnes Ethel, Charles M. Walcot, Isabella Walcot and Mrs. Barney Williams. The players written of in the volume, beside those whose portraits appear, are McKee Rankin, Mrs. McKee Rankin, William Redmund, Roland Reed, Ada Rehan, Kate Reignolds, George Riddle, Benjamin T. Ringgold, Agnes Robertson, Frederic Robinson, May Robson, Stuart Robson, Edwin Milton Royle, Selma Fetter Royle, Sol Smith Russell, Mary Sanders, William Seymour, Effie Shannon, Mary Shaw, Emma V. Sheridan, Otis Skinner, Mark Smith, Charles Stanley, Sara Stevens, Charles Alexander Stevenson, Robert Taber, Cora Tanner, Denman Thompson, Elizabeth Tyree, Marie Wainwright, Blanche Walsh, Frederick Warde, H. A. Weaver, H. A. Wenver, Jr., Mrs. Thomas Whiffen, Joseph E. Whiting, White Whittlesey, Fritz Williams, Francis Wilson, George W. Wilson, Percy Winter, Henry M. Woodruff, and Annie Yeamans.

AMATEUR NOTES.

The senior class at Eau Claire, Wis., High School, will present A Night Off at the Grand Opera House in that city May 23.

Members of the graduating class of the Ursuline Seminary at New Rochelle, N. Y., presented a scene from The Merchant of Venice May 16.

Iolanthe was announced to be sung by members of the Church of the Immaculate Conception, Boston, in Boston College Hall, May 20 and 21.

Falsely Accused was presented at the Walnut Street Theatre, Cincinnati, May 14, by an amateur cast, including Theodore Lamb, Raymond Fox, George H. Myers, John P. Murphy, John Spillher, James A. Wheatley, James Donellon, Charles E. Doherty, Calvin Vos, George Peacock, Gerard Kent, John Harrigan, Stanley Smith, Sophia Hamant, Core McDougal, Alma Merk.

Vassar girls presented As You Like It on the college campus May 13. The cast was as follows: Duke, E. C. Warner; Frederick, H. A. Anderson; Jacques, F. Bennett; Amiens, M. Whitman; Le Beau, A. Ralmann; Charles, Julia Lockwood; Oliver, Idalea Hearne; Orlando, Margaret Calhoun; Adam, A. Howe; Touchstone, L. McNair; Corin, J. Lockwood; Silvius, B. Adair; William, N. Dunbar; Rosalind, Lucie Cole; Celia, Stella Miles; Phebe, Robbie Bell Paterson; Audrey, Lucy Burns.

Children presented Monte Cristo's Wedding at the Century Theatre, St. Louis, May 17, for charity.

A Box of Monkeys was presented in a creditable manner by students of the University of Vermont in Burlington, Vt., recently.

The University of Chicago Dramatic Club will present A Night Off in that city June 13, under the direction of H. Stanley Davies. In the cast will be F. J. Sardam, Eugene Watson, Claud C. Nichols, Walter McLaury, M. Mandeville, Lees Ballinger, Martha Landers, Lena Small, Wynne Lackerstein, and Louise Dodge.

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QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession care of THE MIRROR will be forwarded.]

J. H. C., Williamsport, Pa.: Consult the advertising columns of THE MIRROR.

C. C., Philadelphia: 1. Eleanor Moretti is the leading woman of the Bellows Summer Stock company, Denver. 2. Fay Templeton appeared in Excelsior, Jr., before joining Weber and Fields. 3. The Burr McIntosh studio conducts a general photographic business.

WEEKLY READER, Atlanta: 1. There is no fixed value for sketches or parodies to be used in vaudeville, the worth of such things being necessarily determined by the circumstances of individual cases. 2. Song writers are very glad, as a rule, to have parodies written upon their efforts, looking upon almost any use of their works as so much desirable advertising.

R. P. C., Worcester, Mass.: Clement Scott is the editor of the London *Free Lance*. He was for almost thirty years dramatic critic of the London *Daily Telegraph*, and formerly edited the *Theatre* of that city. During the season of 1899-1900 he wrote on theatrical subjects for the New York *Herald*. He is the author of several plays, and also of books on the drama. A brief sketch of his career, written by himself, was published in the London *M. A. P.*, Dec. 24, 1898.

T. D., Providence, R. I.: The bills at the New York theatres for the week of Jan. 23, 1893, were: Eleanora Duse in repertoire at the Fifth Avenue; The Fencing Master at the Casino; Blue Jeans at the Fourteenth Street; The Black Crook at the Academy; A Trip to Chinatown at Hoyt's; Minna Gale-Haynes in repertoire at the Star; Aristocracy at Palmer's; The New South at the Broadway; The Mountebanks at the Garden; A Society Fad at the Bijou; Our Club at the Union Square; the Manola-Mason company in Caste and Friend Fritz at Herrmann's; Americans Abroad at the Lyceum; The Girl I Left Behind Me at the Empire; Hammerstein's English Grand Opera company at the Manhattan Opera House; The School for Scandal and The Foresters at Daly's; My Official Wife at the Standard; Shiloh at Niblo's; Jane at the Grand Opera House; Hazel Kirke at the People's; The Devil's Mine at H. R. Jacobs', and vaudeville at the New Park, Proctor's Twenty-third Street, the Imperial Music Hall, Koster and Bial's, Tony Pastor's, the London, Miner's Bowery, Miner's Eighth Avenue, and the Olympic. The Empire Theatre was opened on Wednesday, Jan. 25, with the premiere of The Girl I Left Behind Me, and this week also saw the first New York productions of Boubdil at the Manhattan Opera House, My Official Wife at the Standard, and Shiloh at Niblo's, and was the occasion of Eleanora Duse's American debut in Camille at the Fifth Avenue, Jan. 23.

M. M., Brooklyn: Nell Gwyn was born in 1642. Some authorities fix her birth place at Hereford, others in a garret in Coal Yard, Drury Lane, London. Her parents were of Welsh extraction and poor. Nell was compelled at a tender age to assist in their support. In extreme youth she was servant to a fruiterer and sold oranges at the theatres. Her beauty, voice and vivacity attracted the attention of Lacy, the then reigning comedian, who became her first lover, but who was soon rivaled by Charles Hart, the handsomest and most accomplished actor of that day, said to have been a great nephew of Shakespeare. These two prepared her for the stage, and in 1667 she was enrolled in the King's Company of Comedians at Drury Lane. Her first appearance was in The English Monsieur. She afterward became the mistress of Lord Buckhurst, who gave her £100 a year. A quiet life did not suit her, and 1668 she reappeared on the stage. Commentators say that she acted serious parts vilely, but was successful in comedy. As Almahide in Dryden's The Conquest of Grenada she captivated King Charles II, and after the performance he took her in his carriage to sup with him. This royal favor exalted her, and she was afterward called on the playbills "Madam Ellen." After the birth of her eldest son she retired from the stage in 1671, and was created one of the ladies of the Queen's privy chamber. Nell carried her stage manners into court, maintaining the same frolicsome nature and exercising her characteristic benevolence to the poor on every occasion, which cost Charles many a pretty penny. Nell was much attached to the King. While Charles often tried to break from her, he loved her to the last. His dying words were: "Take care of poor Nell." She bore him two sons, Charles and James Beauclerc. When the children of his other favorites, the Duchesses of Cleveland and Portsmouth, had been dignified with titles, Nell felt piqued that her sons should be passed over by the King and had a stormy scene with him. The King at once created Nell's elder son a baron, an earl, and afterward Duke of St. Albans. Her younger son, Lord James Beauclerc, died in Paris when a child. Nell was considerably below the middle size, but symmetrically formed. Her face was round and her eyes were bright and intelligent but small. Her voice was sweet and well modulated, and her hair was light auburn, glossy and abundant. She died in 1691, seven years after the death of the King.

NOTES OF NEW THEATRES.

Work on the new Willis Wood Theatre, at Eleventh Street and Baltimore Avenue, Kansas City, began on May 13. The house is to cost $220,000.

The managers of the new Olympia Theatre, Hampton, Ia., expect to have it ready to open May 30. A local company will dedicate the house with Phœnix.

The new Grand Opera House, at Norristown, Pa., opened on May 16, with Humpty Dumpty. The house has been built rapidly, since it occupies the site of the old theatre that was destroyed by fire on Dec. 28. The new theatre is a distinct improvement over its predecessor, being fire proof and up to date in construction, and furnished handsomely and completely. Nathan Appell is the lessee and John Whitely resident manager.

Oscar Hammerstein has postponed work on his new theatre, the Drury Lane, until Summer, finding that the alterations to and opening of the Victoria Roof Garden occupy all his time.

The Park Opera House, Jacksonville, Fla., burned on May 4, will be rebuilt at once, opening again in September.

THE PLAYERS' CHRONOLOGY.

May.

19. Birth, in Kensington, London, of Peter Richings, 1797.
Richard Mansfield produces Beau Brummel at Madison Square Theatre, New York city, 1890.
Marriage of Fanny Davenport and Willet Melbourne McDowell, 1889.
20. Birth of Thomas D. Rice, "Jim Crow," at New York, 1808.
21. Death of E. P. Christy, 1862.
Death of John Drew, Sr., 1862.
22. Paris debut at the Italian Opera House of Adelaide Ristori, 1855.
Mrs. W. West's debut, 1810.
Eugene Cowles and Lizzie Cleary married, 1898.
23. Last appearance of Thomas W. Keene at Hamilton, Ont., 1898.
24. Robert T. Conrad's Aylmere, or The Kentish Rebellion, afterward called Jack Cade, produced by Edwin Forrest, at the Park, New York, 1841.
Farewell of Adelaide Neilson at Booth's, 1889.
Death of James W. Wallack, Jr., May 24, 1873.
Fizarro produced at Drury Lane, 1799.
Thomas King, the original Sir Peter Teazle, leaves the stage, 1802.
25. Debut at the Walnut Street Theatre, Philadelphia, of Grattan Dawson, as Falstaff, 1851.

THE USHER.

In Seattle the Common Council recently adopted an ordinance calculated to work injury to local theatre interests. The present theatrical license fee there is large enough for municipal purposes, but this new ordinance proposes to triple it.

Another drastic provision is that the number of persons admitted to a theatre shall not exceed the number of permanent seats it contains. In other words, persons desiring to buy standing room shall not be accommodated.

The Mayor, at last accounts, had not signed the ordinance, and it is hoped that he will veto it.

As one of the Seattle papers observes, in connection with this matter, "The theatrical business here seems to have enemies in high places in the city government." The same journal points out that there is no line of business in the city in which the money taken in gets so quickly back into general circulation, and that the policy of the authorities should be to encourage, not to harass, the theatres.

"Best orchestra seats 50 cents," is a potent attraction at a theatre on Broadway, but the public is beginning to realize that the popular prices at the New York Theatre are of little use to patrons, inasmuch as the best seats find their way into the hands of speculators and it costs $2 at the least to secure a good orchestra seat, the official price of which is half a dollar.

People will not believe that this state of affairs cannot be remedied by the management, is it so chooses. It will be remembered that the Messrs. Sire some time ago announced with a flourish a war to the knife against speculators.

The war apparently ended some time ago and the speculators ply their trade around the New York to their heart's content and in larger numbers than are found elsewhere.

In this connection an acquaintance told me the other night that he had tried to buy desirable seats at the box-office of the Criterion Theatre for several weeks and was unable to secure anything except in the rear of the house; but speculators in the entrance of the theatre always had "best seats, three rows from the stage, for any night." Undoubtedly there is something rotten in the state of Denmark when this evil goes unchecked by those who have it in their power to regulate it, if not to stamp it out entirely.

At last Blackmore's "Lorna Doone" is to be represented on the American stage. We have often heard of projects for dramatizing this story. Louis N. Parker was at work on a dramatization of it for Annie Russell a couple of years ago, but it will find its first tangible stage form in the production of Mildred Dowling's dramatization, which Harry L. Hamlin will make at the Grand Opera House in Chicago in a few weeks.

Miss Dowling is a gifted woman, whose talents in playwriting have been demonstrated in more than one play that has been produced hitherto; but, curiously enough, she has worked in collaboration under arrangements that have precluded the public use of her name.

It is understood that Miss Dowling has made a virile, dramatic and picturesque play from the book, and Mr. Hamlin will cast and mount it in a liberal and effective manner.

"Lorna Doone" is a household word throughout this country as well as in England, and there are thousands that will hope to find that sweet heroine, honest John Ridd, Carver, and the other blackhearted Doones represented to the life in the forthcoming production.

In this column recently the scheme of securing gratuitous advertising by reporting imaginary negotiations to send American productions to London, was referred to apropos of Diplomacy.

The sequel proves the truth of these observations, as last week it was announced that "The proposed London engagement has been abandoned because the contracts for a tour of the States could not be canceled."

And yet one of the boasted powers of the Trust's booking agency is that routes can be changed, dates canceled or shifted, and things generally altered to suit, *ad lib.*

The story of an anti-syndicate circuit that was published in this city last week and that was promptly denied by those whose names were used without authority in connection with it, may have been the outcome of the desire of a theatrical writer for a story, or it may have been manufactured in the interests of the Trust in order to refute the probability of another effort to establish an independent competition in this country.

Naturally, the reiterated publications and denials of such yarns are calculated to illustrate the supposed futility of any concerted effort to break the power of the present combination.

Naturally, too, when an independent circuit is sought to be established by those interests that are now individually independent, the preliminaries will not be accompanied by the music of a brass band.

Madame Janauschek was recently visited by a friend of the writer at her retreat in Saratoga. The former tragic queen is quite feeble in body, but she is as alert and keen as ever in mind.

Madame Janauschek, by the way, has sent an earnest message to THE MIRROR asking that it express her heartfelt thanks to the members of the profession for their hearty response at the time of her benefit. She is also desirous to have the fact known that $700 of the receipts of that benefit were given to the Actors' Fund. It was her wish that the Fund should thus be repaid for the assistance it has given her in the past.

I am sure that this acknowledgment of Madame Janauschek's gratitude and appreciation of the Fund's aid will meet with commendation from all her friends of the stage. So far as I know, her action is unprecedented among its beneficiaries.

BILLY RICE DYING.

Billy Rice, the famous old-time minstrel, is lying at the point of death in the County Hospital in Chicago. He is delirious and almost blind from the ravages of erysipelas and no hopes for his recovery are entertained by the physicians in charge.

Mr. Rice's career of thirty years on the stage made his name familiar to every American theatregoer. He made his debut at the Varieties Theatre, New York, in 1865, and in a very short time attained great popularity as an "end man." He was associated with all of the important minstrel organizations in this country, made two visits to Europe, and was interested with Leonard Grover in the Adelphi Theattre, Chicago.

During his active years Mr. Rice accumulated a considerable fortune, which he invested in a Summer garden in Denver. Soon after it was opened the resort was destroyed by fire, and the old minstrel was left almost penniless. He went to Chicago finally, and there made his last appearance, in a vaudeville theatre. When illness and poverty fell upon him his friends came to the rescue and gave benefits for him at the Grand Opera House, Chicago, and in Cincinnati. He is being provided for now by two or three of his old associates who are in Chicago.

A POPULAR CLERGYMAN.

The succession by the Rev. John C. Adams, recently of Brooklyn, of the Rev. Dr. Skinner at the Church of the Redeemer, at Hartford, Conn., recalls the fact that Dr. Skinner is one of the best known of clergymen among the theatrical profession. He is the father of Otis Skinner and of Charles M. Skinner, of the Brooklyn *Eagle*, and during his pastorate in Hartford came to be known lovingly by many members of the profession. William Gillette was a sort of protege of Dr. Skinner and an attendant at his church, his father, ex-Governor Gillette, and Dr. Skinner being strong personal friends, as well as neighbors. Eugene O. Jepson was one of Dr. Skinner's favorites. For several years he was tenor soloist in the choir of the church, and studied theology for a time under Dr. Skinner's direction. Lew Dockstader was also an attendant at the Church of the Redeemer in the days when he was known by his real name of Lewis Clapp, and was clerk in his father's drug store, almost opposite the church. It was at this church also that Marie Bissell, a favorably known church choir singer, first sang in public.

HARMONY IN LIGHTS.

A unique musical novelty is said to have been inaugurated at Wichita, Kan., by Franklin L. Payne, an ingenious young non-professional. His idea is that of playing an accompaniment to a vocal or instrumental selection upon an electrical switchboard. It is said that the Scottish Rite cathedral there has a fine stage. About a thousand lights upon the stage, beside the house lights, are all controlled by a large switchboard and set of dimmers, one for each set of lights. Mr. Payne plays upon the board, which has some sixty switches arranged for combination lighting on a new system. The lights flash out the different notes, dim for soft passages, bright for loud, green for pathos, red for sentiment, white for brilliancy, and combinations of colors said to be wonderfully beautiful. Also a set of arc focusing lights make the stage dazzling for a grand finale. Mr. Payne's idea might become popular if adopted, but, unfortunately, the stage he has charge of is never open to the public.

PILFERINGS OF A PRIVATE SECRETARY.

For several months past a young man named Lawrence Curtis has been employed as secretary and stenographer by Kirke La Shelle, the manager. On May 4 Mr. La Shelle discovered that the accounts of Curtis were irregular and he forthwith discharged him, giving him a check for $25 for salary in full. Curtis raised the check to $2,500, but his work was so amateurish that the Bank of New Amsterdam refused to accept the check. Curtis then wrote a new check, to which he forged Mr. La Shelle's signature, and this document he managed to cash. For a few days he lived in luxury at Oceanic, N. J. On May 16, however, he was arrested and locked up in the Tombs. He will be brought to court this (Tuesday) morning to answer to the serious charge.

THE THEATRICAL BUSINESS MEN'S CLUB.

The formal opening of the home of the Theatrical Business Men's Club began on Saturday evening and lasted until Sunday morning. The club house, at No. 139 West Forty-first Street, has been fitted up handsomely and comfortably. One hundred and ninety-two members, all connected with the business side of amusements, were present. There were no invited guests. All day yesterday the club house was crowded and the restaurant did a rushing business.

JAMES A. HERNE'S CONDITION.

The condition of James A. Herne, who has been critically ill with pneumonia at his residence in this city, was reported yesterday as considerably improved and hopes for his recovery are entertained. Mr. Herne's daughter, Chrystal, who has been traveling with Sag Harbor, arrived home last week from San Francisco.

OLCOTT AND MACK ON BROADWAY.

The Irish drama promises to make an onslaught on Broadway next season. It is understood that Chauncey Olcott will appear at the Broadway Theatre, while Andrew Mack will play at the Herald Square.

ELEANOR ROBSON.

Many persons who have studied the work of Eleanor Robson, whose portrait is published on the first page of this issue of THE MIRROR, consider her the foremost of the younger American actresses. Certain it is that Miss Robson, who has risen to prominence with unusual rapidity, has won her advancement solely upon her merits, and that she has given evidence of histrionic talents far above the average. Miss Robson has shown in all her roles a thorough knowledge of the technique of acting, a fine intelligence in conception and execution, and a refreshing naturalness of method. Added with these good qualties she ranks high in elocutionary ability and personal attractiveness and a gracious manner. A round of varied characters have tested and proven her versatility.

Miss Robson comes naturally by her talents, her mother being Madge Carr Cooke, well known as a capable character actress, while her grandmother was Evelin Cameron, who was successful in England. Miss Robson made her professional debut only three years ago, and received early training of the most practical sort in the Frawley and Salisbury stock companies. Her roles with these organizations, in San Francisco and Milwaukee respectively, embraced first minor and then ingenue parts in most of the recent comedy and drama successes, as well as in some of the older and standard plays. This experience ripened the powers of which she gave evidence at the first, and her performances won warm commendation. A Summer stock season at Elitch's Gardens, Denver, followed with equally good results, and then Miss Robson was engaged for the role of Bonita in Arizona. Her delightful portrayal of this character won an emphatic success both on the road and in New York City. During the run of that play at the Herald Square Theatre she appeared at a special matinee at Wallack's as Constance in Browning's In a Balcony, the others in the cast being Otis Skinner and Mrs. Le Moyne. In this difficult part Miss Robson read and acted with exquisite art, and may be said to have excelled even her more noted associates. The performance was repeated at the Knickerbocker recently, and the same cast is now touring in it. The past season Miss Robson also originated the role of Flossie Williams in Unleavened Bread, and gave an admirable performance.

During the coming season Miss Robson will appear with Mrs. Le Moyne in F. Marion Crawford's new play, and later will be leading woman for Kyrle Bellew in A Gentleman of France. It is to be hoped that she will have more opportunity to play Juliet and other classical parts, since she would seem surely to be qualified to essay them.

THE STROLLERS OPEN A NEW HOUSE.

The Strollers formally opened their new clubhouse at 67 Madison Avenue last Wednesday afternoon. A Hungarian band furnished music and the afternoon was pleasantly spent inspecting the new quarters. Some prominent people were present, and the club members received many compliments upon the completeness and beauty of their new surroundings. The building was formerly the home of the New York Yacht Club. On Saturday evening the club entertained its friends at a roister. The principal diversion, a burlesque on the Price of Pence, by Louis Fitzgerald, Jr., entitled The Price of a piece of Pie. Among those who took part in the skit were: William Duncan Preston, W. Fairman Dyett, J. Gerard Benkard, Edward Fales Coward, John L. Golden, Otho Cushing, Louis Fitzgerald, Jr., Evelyn Birck Benson, Robert Steed Dunn, and Maxmilian Foster.

CHARLES KENT WINS.

Charles Kent, in the Jefferson Market Civil Court last week, recovered a judgment against Robert Lewis Weed, manager of King Washington, for $100 in his suit for breach of contract. Mr. Kent was engaged for the character of George Washington, and after he had played one week Mr. Weed discharged him. Mr. Kent claimed that he was engaged by a written contract and was entitled to a week's notice before he could be discharged. Mr. Weed denied that there was a written contract, claiming the hiring to be verbal for one week, and he dispensed with Mr. Kent's services on account of incompetency. Mr. Kent, through his attorney, M. Strassman, claimed that as a written contract was signed by Mr. Kent, though Mr. Weed had not signed it, the contract was complete, as Mr. Kent entered upon the performance of it.

QUEER MUSICAL ENTERPRISE.

Tolbert R. Ingram, a music publisher of Denver, Col., sends to THE MIRROR a copy of a song entitled "My Rosary," with a request that it be noticed in these columns. Upon looking over the song, which bears the name of Ferdinand Lust as composer, it is found that the words and music are practically the same as the late Ethelbert Nevin's song of the same name. The Nevin composition long ago won wide popularity among American lovers of good music. It is among the best of his songs. Ethelbert Nevin, it will be remembered, died a few months ago. Accompanying the Ingram song is a sheet headed "The Pathetic Story of 'My Rosary.'" The maudlin vulgarity of the "pathetic story" is only equaled by its cruel untruth. Music publishing "enterprise" rarely reaches a point so contemptible as in this "My Rosary" case.

GREENWALL LEASES BROOKLYN COLUMBIA.

The Greenwall Theatrical Circuit Company, through its president, Henry W. Greenwall, last week leased the Columbia Theatre, Brooklyn, for a period of ten years, beginning Aug. 1. The house, that has been devoted to combinations, will be hereafter the home of a permanent stock company, under Mr. Greenwall's management. The season will open Aug. 31, after numerous improvements have been made in the theatre.

MEMORIALS TO SIR ARTHUR SULLIVAN.

A monument to the late Sir Arthur Sullivan is to be placed in St. Paul's Cathedral, London, the committee in charge of the monument having received last week from the Dean and Chapter of St. Paul's their approval of the project. A Sir Arthur Sullivan scholarship is to be endowed at the Royal Academy of Music, London, and a statue to the famous composer will be erected on the Thames embankment.

THIRD AVENUE CHANGES HANDS.

A. H. Sheldon has given up his lease of the Third Avenue Theatre, and it will be managed next season by a new firm, whose names have not yet been made public. It is rumored that the new management intends to put in a stock company for the production of melodramas. Mr. Sheldon will spend the Summer in Buffalo, where he is interested in several amusement enterprises.

ENGAGEMENTS.

Al. J. Crepeau, with A Country Merchant.

The El More Sisters, Jennie and Mamie, with A Devil's Lane.

Carlton Lee Colby, musical director with A Devil's Lane.

Virginia Perry, for the William Owen company.

Re-engaged by Leonard Rowe for the Rowe-King Stock company, Grace Hamilton, Miss Goldie, and Peter Kennedy.

Richelle Renard, for Along the Kennebec.

Harry Antrim, for the Dot Karroll company.

Margaret Baxter, for the Murray and Lane Opera company.

Myrtle May, with William Collier, next season.

Charles Gotthold, by Daniel Frohman.

PERSONAL.

Photo by Dunn, New York.

HUNT.—Marie Hunt, whose portrait appears above, has been specially engaged for the lead in Old Jed Prouty for the rest of the season.

GILLETTE.—William Gillette's London engagement in Sherlock Holmes will begin Sept. 9 at the Lyceum Theatre. The week of Sept. 2 Mr. Gillette will appear in Liverpool.

WILLARD.—E. S. Willard will depart for England June 5, returning here about August 15.

COLLIER.—William Collier will continue in On the Quiet at the Madison Square till late in June, when he will leave at once for his Summer home at St. James, L. I., to remian till the end of August, when his next season begins.

SMITH.—H. Reeves Smith, who left for England on Saturday, will return here in August to open a starring tour in A Brace of Partridges. Later he will produce a new play by H. V. Esmond.

HALL.—Since his re-election as a Justice of the Peace for Chicago, William T. ("Biff") Hall, THE MIRROR'S correspondent in that city, has been transferred to a post of greater official honor and responsibility, at the Harrison Street Court, his first experience in which was gained as police reporter for the Chicago *Tribune*, twenty years ago.

HACKETT.—Mr. and Mrs. James K. Hackett (Mary Mannering) will sail on the Dominion Line steamship *Commonwealth* on June 5 for England, where they will spend the Summer. Mr. Hackett returned to the city on May 13, and began preparations for his next season's production of Don Cæsar's Return.

ST. JOHN.—Florence St. John is to play Nell Gwyn in English Nell on tour through Great Britain.

DE KOVEN.—Reginald De Koven has rented a villa at Newport for the Summer.

ADAMS.—Maude Adams sailed for Europe last Wednesday and will spend the Summer in the South of France.

PATTI.—Adelina Patti was the guest of honor at a reception given by Sarah Bernhardt in Paris May 19. On the following day Madame Patti delivered an address to the Paris International Society of Female Students.

FILKINS.—At the close of the season of The Brixton Burglary Grace Filkins will sail for Manila, with her husband, Lieutenant-Commander Marix, U. S. N.

JEFFERSON.—Mr. and Mrs. William Winter Jefferson (Christie MacDonald) sailed for Europe last Thursday on their wedding tour. Mrs. Jefferson will appear next season in a play by Augustus Thomas.

FISHER.—John C. Fisher, who controls the American rights to The Silver Slipper, will sail for Europe on June 19 to arrange for next season's production of the new musical comedy in this country.

LLOYD.—Florence Lloyd, who had been playing the maid, Marie, in The Climbers, at the Bijou, was seen last week in Ysobel Haskins' original role of Miss Silberton. Bijou Fernandez, who had played this part since Miss Haskins' marriage, appeared as Miss Godesby, owing to the illness of Clara Bloodgood.

MILLIKEN.—Sandol Milliken, leading lady this season with Jefferson De Angelis, has been signed to appear next season in a new musical comedy by Harry B. Smith, as yet unnamed.

CONRIED.—Director Heinrich Conried, of the Irving Place Theatre, has been notified by the secretary of the University of Pennsylvania that the trustees of the university have conferred upon him the degree of master of arts.

BELLEW.—Kyrle Bellew, who will star here next season under Liebler and Co.'s management, in A Gentleman of France, will play a six weeks' engagement at the Theatre Republic, beginning in January.

HELD.—Anna Held, with her husband and manager, F. Ziegfeld, Jr., will sail for Europe, May 28, to summer in Paris.

CURRENT AMUSEMENTS.

Week Ending May 25.

Manhattan Borough.

METROPOLIS (Third Ave. and 142d St.), Waite Stock in The Black Flag.
OLYMPIC (2-27 Third Ave., nr. Tenth St.), The Black Crook Extravaganza.
HARLEM OPERA HOUSE (206-211 West 125th St.), Closed Sat. Eve., May 11.
KEITH AND PROCTOR'S (206-211 West 125th St.), Vaudeville.
PROCTOR'S (125th St., nr. Lexington Ave.), Continuous Vaudeville 2:00 to 10:45 p. m., also Cinderella at School 12 plus 12 plus 1 to 12 Times.
CIRCLE MUSIC HALL (Broadway and 60th St.), Closed.
MAJESTIC (Eighth Ave. and 58th St.), Now building.
PROCTOR'S PALACE (58th St., bet. Lexington and Third Aves.), Continuous Vaudeville—2:00 to 10:45 p. m., also Niobe—12 plus 1 to 12 Times.
CARNEGIE HALL (Seventh Ave. and 57th St.).
COLONIAL (1561 Broadway and 161-170 West 47th St.), Now building.
NEW YORK (Broadway and 45th St.), The King's Carnival—24 Week—9 to 16 Times.
CRITERION (Broadway and 44th St.), Julia Marlowe in When Knighthood was in Flower—190th Week—129 to 136 Times.
BERKELEY LYCEUM (23 West 44th St.), Closed.
VICTORIA (Seventh Ave. and 42d St.), Closed Sat. Eve., May 4.
REPUBLIC (207-211 West 42d St., adjoining the Victoria), Lovers' Lane—95 plus 4th Week 25 to 32 Times.
AMERICAN (Eighth Ave., 42d and 41st sts.), Henry Greenwall Stock in Rip Van Winkle.
MURRAY HILL (Lexington Ave. and 41st St.), Henry V. Donnelly Stock in The Merchant of Venice.
BROADWAY (Broadway and 41st St.), Closed Sat. Eve., May 11.
MENDELSSOHN HALL (113 West 40th St.).
EMPIRE (Broadway and 40th St.), Diplomacy—67th Week—41 to 48 Times.
METROPOLITAN OPERA HOUSE (Broadway, 40th and 39th Sts.), Closed Mon. Eve., April 29.
CASINO (Broadway and 39th St.), Florodora—28th Week—212 to 219 Times.
KNICKERBOCKER (Broadway and 38th St.), Closed Mon. Aft., May 6.—N. C. Goodwin and Maxine Elliott in The Merchant of Venice, Fri. and Sat., May 24 and 25.
HERALD SQUARE (Broadway and 35th St.), The Brixton Burglary—1st Week—1 to 8 Times.
GARRICK (35th St., east of Sixth Ave.), Captain Jinks of the Horse Marines—16th Week—123 to 130 Times.
HAMMERSTEIN'S DRURY LANE (322-332 West 35th St. and 311-321 West 34th St.), Now building.
KOSTER AND BIAL'S (145-149 West 34th St.), Vaudeville every afternoon and evening.
SAVOY (112 West 34th St.), Closed for fourth time of current season—Sat. Eve., March 23.
MANHATTAN (1285-1287 Broadway), Closed Sat. Eve., April 27.
THIRD AVENUE (Third Ave. and 31st St.), Closed Sat. Eve., April 27.
BIJOU (1239 Broadway), Amelia Bingham in The Climbers—19th Week—147 to 154 Times.
WALLACK'S (Broadway and 30th St.), Henrietta Crosman as Mistress Nell—22 plus 82 plus Revival—4th Week—25 to 32 Times.
DALY'S (Broadway and 30th St.), James T. Powers in San Toy—65 plus Revival—12th Week—88 to 95 Times.
WEBER AND FIELDS' (Broadway and 29th St.), Closed Sat. Eve., April 20.
COMEDY (Broadway and 29th St.), Closed Sat. Eve., Dec. 29.
PROCTOR'S FIFTH AVENUE (Broadway and 28th St.), Continuous Vaudeville—12.30 to 10.45 p. m., also The Governor—1 to 12 Times.
GARDEN (Madison Ave. and 27th St.), Under Two Flags—16th Week—129 to 137 Times.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 27th and 26th Sts.).
MINER'S (3d Ave. and Eighth Ave.), The Saratoga Chips.
MADISON SQUARE (24th St., nr. Broadway), William Collier in On the Quiet—15th Week—116 to 123 Times.
LYCEUM (Fourth Ave., bet. 23d and 24th Sts.), Closed Sat. Eve., April 13.
EDEN MUSEE (23d St., nr. Sixth Ave.), Figures in Wax—Concerts and Vaudeville.
PROCTOR'S (23d St., bet. Sixth and Seventh Aves.), Continuous Vaudeville—12.30 to 10.45 p. m., also Dr. Bill—1 to 12 Times.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), The Lilliputians in The Merry Tramps.
IRVING PLACE (Southwest cor. 15th St.), Closed Wed. Eve., May 8.
FOURTEENTH STREET (14th St., nr. Sixth Ave.), Chauncey Olcott in Sweet Inniscarra—Revival—3d Week—17 to 23 Times.
KEITH'S (East 14th St., nr. Broadway), Continuous Vaudeville—12.00 to 11.00 p. m.
ACADEMY (Irving Place and 14th st.), Closed Sat. Eve., May 18.
TONY PASTOR'S (143-147 East 14th St.), Continuous Vaudeville—12.30 to 11.00 p. m.
DEWEY (128-132 East 14th St.), The Royal Burlesquers.
GERMANIA (147 East 8th St.), Adolf Philipp in Der Kartoffel Koenig—6th Week—36 to 42 Times.
LONDON (235-237 Bowery), The Sapho Burlesquers.
PEOPLE'S (199-203 Bowery), The Hebrew Drama.
MINER'S (163-167 Bowery), The Hot Air Club.
THALIA (46-48 Bowery), The Hebrew Drama.
WINDSOR (45-47 Bowery), The Hebrew Drama.

Borough of Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.).
PARK (393 Fulton St.), B. S. Spooner Stock in Hazel Kirke—15th Week of Season.
HYDE AND BEHMAN'S (340-352 Adams St.), Vaudeville every afternoon and evening.
NOVELTY (Driggs Ave. and South 4th St.), Closed Mon. Eve., May 13.
GRAND OPERA HOUSE (Elm. Pl., nr. Fulton St.), Aubrey Stock in Men and Women—2d Week of Season.
PAYTON (Lee Ave., opposite Taylor St.), Corse Payton Stock in A Runaway Wife.
UNIQUE (194-196 Grand St.), W. L. Bissell's Fads and Follies.
LYCEUM (Montrose Ave. and Leonard St.), N. S. Wood in The Boy Scout.
CRITERION (Fulton St., opposite Grand Ave.), Frank E. Baker Stock in The Blundering Mr. Budd—22d Week of Season.
AMPHION (437-441 Bedford Ave.), Closed Sat. Eve., May 18.
STAR (391-397 Jay St., nr. Fulton St.), Rose Sydell's London Belles.
COLUMBIA (Washington, Tillary and Adams Sts.), Closed Sat. Eve., May 18.
GAYETY (Broadway and Middleton St.), Robert Fitzsimmons as The Honest Blacksmith.
BIJOU (Smith and Livingston Sts.), Closed Sat. Eve., May 11.
MONTAUK (585-587 Fulton St.), 2d Week—Castle Square Opera Company—Carmen and Faust.
PERCY WILLIAMS' MUSIC HALL (Fulton St. and Alabama Ave.), Vaudeville every afternoon and evening—George Fitchett's Merry Quaker Maids.
ORPHEUM (Fulton St., Rockwell Pla., Flatbush Ave.), Vaudeville every afternoon and evening.
FOLLY (Graham Ave. and Debevoise St.), Now being completed.

AT THE THEATRES.

Herald Square—The Brixton Burglary.

Farce in three acts by Fred W. Sidney. Produced May 20.

Septimus Pontifex	Joseph Holland
Fraser Green	Sam Edwards
Richard Diggle	Lionel Barrymore
James	W. J. Ferguson
Millicent Pontifex	Grace Filkins
Alicia Green	Elita Proctor Otis
Jessie Green	Channez Olney
Petunia Perkins	Jessie Busley
Inspector Sharpless	James Kearney
K. 10,004	Richard Baker

The Prima Donna having gone its way unlamented, the Herald Square Theatre was last evening occupied by Manager Shubert's production, for the first time here, of Fred W. Sidney's three-act farce, The Brixton Burglary, which has been a success over in England. Though it is rather late in the season for first-nights a good sized audience was present.

The Brixton Burglary is far reaching in its effects, and involves a number of well meaning persons in a network of complications and cross purposes that, after wholesale attempts at deception, are cleared up in approved farcical fashion. The trouble all originates in Mrs. Millicent Pontifex's departure from her Kensington home to visit her mother. Taking advantage of her absence, her husband, Septimus Pontifex, elects to spend an evening with a friend at Brixton, in the company of certain music hall girls of gay propensities. On the same evening the Pontifex servants are at liberty, and the man servant, James, appropriates a suit of his master's clothes, and also hies him to Brixton for diversion. There he falls foul of a burglar, who compels James to exchange clothes with him. Meantime Petunia, the housemaid, goes cycling to Brixton on Pontifex's wheel, and attired in bloomers. She is unfortunate enough to have a collision with another cyclist, who proves to be Pontifex's father-in-law, Fraser Green, who is wheeling *sub rosa*, because his wife objects to the bicycle. Green repairs to his son-in-law's house to borrow some clothes to replace his torn ones and the coat given him by Thomas is the one the burglar exchanged, and had of course stolen. A Scotland Yard detective on the trail of the burglar appears on the scene, tracing the thief by the coat. Also comes a policeman investigating the bicycle accident. Also Mrs. Pontifex and Mrs. Green, who demand explanations. These are forthcoming in infinite variety, but before the characters concerned can extricate themselves from their predicament Petunia has to don her bloomers once more, while Pontifex disguises himself in the housemaid's dress.

This story doesn't suggest half the hilarious happenings in The Brixton Burglary. It is a succession of laughs from beginning to end, and all of it is clean fun. In construction, it is rather unusual in that the causes of which the humorous situations are the effects all have occurred before the opening of the play, hence the characters are wound in the skein of complications by the end of the first act instead of an act later, and this affords opportunity for twisting the threads of the skein still more before the time comes for disentangling them. There is real humor in Mr. Sidney's story and in its development, and barring some lengthy asides and soliloquies, the action progresses as naturally as need be. Its pace is a brisk one throughout, and the actors played with all the vim so necessary in a play of this sort.

Indeed, good as The Brixton Burglary is, Manager Shubert's fine cast is in no small degree responsible for the success that was scored last evening. There was that admirable comedian, W. J. Ferguson, who gave a remarkable droll picture of the man-servant. There was Jessie Busley, who did the best work of her career as the pert cockney housemaid. There was Joseph Holland, polished and debonair as Septimus Pontifex. And there were Sam Edwards, as a corpulent cyclist; James Kearney, as a Scotland Yard detective; Lionel Barrymore, as a young business man; Elita Proctor Otis, as a comedy mother-in-law; Grace Filkins, a charming Millicent; Channez Olney, a pleasing Alicia, and Richard Baker, a lifelike policeman. The stage-management was excellent, and the single setting extremely pretty.

In short, The Brixton Burglary is so good that it is a pity we didn't get it earlier in the season. But even now it should run several weeks, and we'll probably see it again next season.

Murray Hill—The Merchant of Venice.

Daniel E. Bandman began his second week's engagement as "visiting star" with the Henry V. Donnelly Stock company yesterday afternoon as Shylock in The Merchant of Venice. The audience was very large, as has been the case whenever the company has presented a Shakespeare play, and in the course of the performance the onlookers were generous in their plaudits. There was, indeed, much to admire in the presentation, and to Mr. Donnelly is due not a little praise for making at a small price so excellent a production. The stage settings, while they were neither very beautiful nor accurate, were in good taste, all things considered, and the costumes were as handsome as need be.

Mr. Bandman made his first appearance in New York as Shylock many years ago, and during the quarter of a century that has elapsed since then he has apparently made little change in his manner of playing the role. His impersonation yesterday was marked by careless elocution, exaggerated gestures and small appreciation, to all appearances, of the dignity of the lines. He seemed inclined toward the theory of the old English stage that Shylock is intended to be a buffoon. He made many of his speeches trivial by rattling through the important lines and over-emphasizing lines that are of less consequence. In figure, make-up and apparel he was far more satisfying than he was in speech, manner and bearing. He gave little individuality to the part; he was never legitimately impressive, and whatsoever merits he displayed were such as every stock company actor of exprience commonly possesses.

The members of the regular Donnelly company gave their "visiting star" excellent support. Dorothy Donnelly was a handsome and graceful Portia, and, although she fell frequently into the manner of speech that she ordinarily employs in modern plays, she at all times evidenced a worthy appreciation of the role and an ambition to play it worthily. Her Portia was very human, and it gained the approbation of the audience through the performance.

William Bramwell, as Antonio, acted with dignity and grace. His reading was good and his understanding of the character excellent. William Redmund was an acceptable Antonio in speech, bearing and action. Walter Allen played Launcelot Gobbo rather unevenly. He did an occasional speech very well, but his personation in its entirety was not up to his usual standard. Percy Johnson gave a very satisfactory impersonation of Old Gobbo, and among the others in the cast worthy of especial mention were Laura Hope Crews as Jessica, Francis Starr as Nerissa, John Westley as Lorenzo, and Austin Webb as Salarino. Next week, The Rivals.

American—Rip Van Winkle.

The stock company at the American Theatre appears this week in Rip Van Winkle. The first performance was given last night before an audience that nearly filled the house. It sometimes happens, in stock companies like that at the American, that an individual member of the company, who may not be particularly noticed in the usual productions, has an opportunity to step out of semi-obscurity and make a bold personal venture. So it was at the American last night. Herman A. Sheldon, who has all through the season played more or less interesting old men and characters, came forth in the familiar and well-beloved role of Rip. And so well did he play the genial role that the patrons of the theatre, long accustomed though they are to his presence on the stage, applauded him as they might have applauded a distinguished "visiting star."

Mr. Sheldon's impersonation of the lovable old toper, Rip, was among the best pieces of acting that has been seen at the American Theatre this season. In his portrayal he copied, as every actor essaying the part must copy, Joseph Jefferson. But his copying was not of a slavish kind. He gave to the role a flavor that was all his own. He was unctuous, droll, pathetic and quaint in a fashion that was individual despite the fact that it was, in a way, like that of his eminent predecessor. The player gave, through the whole performance, an impersonation so artistic that its shortcomings may be forgotten in view of its excellence in its entirety.

Lotta Linthicum, as was to be expected, played Meenie with grace and artistic charm. Hardee Kirkland was a stiff, crude Derrick Von Beekman, having apparently little appreciation of the atmosphere of the piece. Thomas J. Keogh played Cockles very well, Emile Collins was a satisfactory Nick Vedder, and Menifee Johnstone gave an admirable performance in the role of Hendrick. Julia Blanc was an acceptable Gretchen. William Thorn, as little Hendrick, gave a very creditable impersonation, and most of the other roles were in capable hands. The scenery and costumes were in good taste. Next week, Kit Carson.

At Other Playhouses.

BIJOU.—The prosperous run of The Climbers continues.

CASINO.—Florodora crowds this theatre at every performance.

CRITERION.—Julia Marlowe in When Knighthood Was in Flower will continue indefinitely, instead of closing on May 31, as had been announced.

DALY'S.—Tuneful San Toy has but two more weeks to run.

EMPIRE.—Diplomacy will be withdrawn June 1.

FOURTEENTH STREET.—This is the last week of Chauncey Olcott's engagement. Sweet Inniscarra is the bill.

GARRICK.—Captain Jinks of the Horse Marines is still the offering.

GARDEN.—Under Two Flags is drawing well.

KNICKERBOCKER.—N. C. Goodwin and Maxine Elliott will appear in The Merchant of Venice May 24, 25.

MADISON SQUARE.—William Collier in On the Quiet is very popular.

METROPOLIS.—The Waite Stock company appears this week in The Black Flag, and is making many friends among theatregoers above the Harlem.

REPUBLIC.—Lovers' Lane is in its last week.

WALLACK'S.—Henrietta Crosman's one hundred and fiftieth performance of Mistress Nell in New York was celebrated last evening, when copies of the novel made from the play were distributed as souvenirs. Miss Crosman continues her success, and will appear at this theatre for two weeks more.

LION PALACE.—The Mascot was sung by George Mitchell, John Young, Charles Wallace, Mamie Kingsbury, Annie Hould, and Minnie Jarbeau last week. Such large audiences were present that the opera will be continued until Wednesday. Giroffe Girofla May 23.

GRAND OPERA HOUSE.—Gus Hill's Royal Liliputians began a week's engagement last evening in The Merry Tramps. A large audience enjoyed the clever performance given by the diminutive actors and their taller associates.

MRS. KNOWLES ELECTED.

At six o'clock last evening the annual election of the Professional Woman's League was completed, after having monopolized the attention of the Leaguers during two days of actual voting and several weeks of electioneering. The election was the most exciting and the hardest-fought in the history of the League. Mrs. Edwin Knowles is the successful candidate for the Presidency of the League, and her election to the office was announced when the second day of voting began yesterday. As THE MIRROR told last week, a second election was called, because in the opinion of the P. W. L. officials, no president had been chosen in the balloting at the first election, May 13. The opposing candidates were Mrs. Edwin Knowles and Mrs. Edwin Arden. In the vote of May 13 a total of 183 votes were cast, of which ninety were for Mrs. Knowles; eighty-four for Mrs. Arden and nine illegal, in that both candidates were voted for. The voters had written in Mrs. Knowles' name, without scratching Mrs. Arden's, that was printed on the ballot. Thus it was quite evident that the intention was to vote for Mrs. Knowles, but, nevertheless, the ballots were defective. It was therefore decided to declare the election void, and a second election was called for yesterday. In the meantime, however, the League officials discussed the matter, consulted authorities, and came to the opinion that Mrs. Knowles really had been the winner, because if the nine illegal votes were thrown out she would still have a majority of the total vote cast. She was therefore declared elected at yesterday's meeting.

There was still some voting to be done, however, for of the five members of the Executive Committee, or Board of Directors, that were voted for on May 13, only three were chosen out of ten candidates. The other two failed of election through another tangle of defective balloting, and they were voted for yesterday. This election day was as exciting as the former one. Marguerite St. John Wood was elected to one of the directorships on the first ballot. There was a deadlock over the remaining office, and three ballots were necessary before Mrs. J. H. Van Tine secured a majority. Her opponents, it is said, numbered seven at first and dwindled to two by withdrawals.

The compete list of those elected in the two days is as follows: President, Mrs. Edwin Knowles; First Vice-President, "Aunt" Louisa Eldridge; other Vice-Presidents, Mrs. W. G. Jones, Mrs. Alice Maddock, Mrs. Suzanne Leonard Westford, and Mrs. Kate Claxton Stevenson; members of Executive Committee, Cora Tanner, Emily Rigl, Rosa Rand, Marguerite St. John Wood, and Mrs. J. H. Van Tine; Recording Secretary, Mrs. M. H. Bancker; Corresponding Secretary, Mrs. Mary T. Stone; Assistant Secretary, Mrs. P. H. Colell; Treasurer, Maida Craigen; Assistant Treasurer, Gertrude Andrews; Auditor, Minnie Wortendyke; chairmen of standing committees: Art, Mrs. Henry Smith; Music, Mrs. Fannie M. Spencer; Languages, Madame Hognet; Physical Culture, Inez Crabtree; Fencing, Engel Sumner; Dancing, Mrs. Frank Oakes Rose; Library, Alice Brown; Photographs, Mrs. W. G. Jones; Sewing, Edith Hamilton; Supplies, Mrs. R. D. Everett; Visiting, "Aunt" Louisa Eldridge; House, Lizzie Rechelle; Reception, Mrs. George H. Childs; Refreshments, Hattie Skiels; Decoration, Cora Tanner.

The installation of officers will take place at the Waldorf-Astoria next Monday afternoon.

FAIRS AND CARNIVALS.

The Webster City Street Fair will take place June 5-7.

The management of the Iowa State Fair is endeavoring to secure the Gentry Dog and Pony Show for one of its attractions this Fall.

The Fargo, N. D., Fire Festival or annual Carnival will be held June 5-7, and all the committees are laboring to make it the most magnificent ever given. The street *bal masque* will be on June 6, and the list of prizes offered is enticing.

THE THEATRICAL TRUST.

Ridiculed in London.

The London Pelican.

There have been bad American musical comedies seen in London of late, and there have been worse, but for absolute worst, commend me to that curiously unfunny jumble, The Girl from Up There, produced (in London) last week at the Duke of York's Theatre. We have seen the seven stages of American musical comedy. Starting with The Belle of New York, we have steadily degenerated till we are now given a piece that is literally enough "sans everything," saving certain music-hall turns most cruelly introduced.

Charles Frohman, who is, I believe, quite a big person in his own country, relies largely upon the presence of Miss Edna May in his company. As you drive up to the entrance of the Duke of York's Theatre, the name hits you in the eye on the façade, and when you have paid your sixpence for the customary number of advertisements of the various articles which are the "only ones used in this theatre," and the little bit of matter concerning the play, Charles Frohman once more divides the honors of the chief part with Miss May.

Her name, it is true, is writ large, and twice lest you forget it, but Mr. Frohman's is all over the place. You are told that Charles Frohman—the name savors of having been made in Germany or imported therefrom—is the "sole lessee and manager." You are requested not to forget that "Charles Frohman presents his musical comedy company." W. Lestocq, the singularly dismal-looking person whom I sometimes see at first-nights, is described as "general manager for Charles Frohman," and still lower down you find that the Vaudeville is run by the Messrs. Gatti and Charles Frohman. In short, there is a very great deal of Charles Frohman in his own programme.

A Trick of the Theatrical Merchant.

Cincinnati Commercial-Tribune.

These "all-star casts" are coming, almost, to the laughable.

Each season's close finds a prowling company or two making a quick gallop across the country, with banners thrown to the breeze, trumpets braying and other circus devices freely employed to excite the curious and deceive the public, while art is in no way advanced, though prices may be.

Just at present New York is experiencing one of these "all-star" revivals of Sardou's Diplomacy, and while some of the "jackals" of the press, as they are appropriately called, are howling themselves hoarse with delight over the marvelous beauties and wondrous success of this managerial bit of enterprise, the self-respecting critics are voicing some truths concerning it that must bring something of a blush to the cheeks of even those traffickers in the theatrical temple who look upon the box-office as the only correct measure of success or failure.

The Borrowed Plumage.

Indianapolis News.

It is doubtful whether there has ever been a finer production of The Merchant of Venice so far as a stage spectacle is concerned; it contains picture after picture of surpassing beauty, rich in color; artistic for the most part, in spite of their barbaric richness, the stage architecture helped out wonderfully by a variety of costumes of every shade of color and gorgeous in texture. In fact, one could scarcely praise the stage spectacle presented last night too highly, but—it was not Shakespeare! Nor must Mr. Goodwin nor Messrs. Klaw and Erlanger receive what praise is due for the production, in spite of the fact that by their iteration of the fact that the play cost $30,000 to stage and produce they might seem to take the credit to themselves. The production, as such, owes its richness and its artistic beauty not to Klaw and Erlanger, but to the late Augustin Daly, from whose estate the whole thing was rented for this special tour.

CUES.

A benefit for the widow of John Germon, who died recently from the effects of an accident sustained on the stage of the American Theatre, will probably be given at that house soon.

A suit brought by Rocco de Fina to restrain Patrick H. Sullivan and Albert H. Woods from producing The Bowery After Dark was heard in the Supreme Court in this city last week. De Fina claims that he and Woods became partners last August in the production of The Bowery After Dark, but that he never received his share of the receipts. The defendants claimed that their play was not, except in title, The Bowery After Dark, but an adaptation of another drama, The Power of the Cross. Decision was reserved.

Lulu Glaser did not appear in The Prima Donna at the Herald Square for several performances last week, being unable to appear because of a sprained ankle.

Rumor last week had Julia Marlowe and Richard Mansfield as co-stars in a special production next Spring of Macbeth or Much Ado About Nothing. The appearance of Miss Marlowe and John Drew in Much Ado also was given as an equally vague possibility.

Viola Allen was ill with the grip for several days recently, but pluckily continued her tour in In the Palace of the King, against the advice of her physician. She has now recovered. Her tour will close next Saturday.

Harry Bouclere has issued a unique announcement, in the form of a legal subpoena, of the opening of his hotel, the Grotto, Singac, N. J., May 25. Entertainments will be given at the hotel every afternoon and evening, the first performers being Kitamura's Royal Japanese Troupe.

The complete cast of F. C. Whitney's production of Stanislaus Stange's The Wooing of Priscilla, at the Tremont Theatre, Boston, next Monday, will be Lillian Lawrence, Anne Sutherland, Dallas Tyler, E. D. Lyons, Harry Roberts, G. Harrison Hunter, Charles Riegel, Lewis McCord, Willard Newell, Wadsworth Harris, Fred Beane.

Jacob Litt left on Saturday for Europe. His stay will be a short one, as he goes principally for rest.

Hermoine Hazleton, late prima donna of The Runaway Girl company, at the close of her season at Washington last week was engaged by Henry W. Savage to originate the leading role in King Dodo, which is about to be put on in Chicago. She has severed her connection with this company, however, and will devote the Summer to resting.

Herbert Gresham will sail this week for England.

Ten Nights in a Barroom will be revived at the Grand Opera House June 10, under the management of D. E. Barnett. The intention is to continue the play for four weeks.

Belle Gold, soubrette, of The Still Alarm company, and A. W. Cross, formerly manager of Walker Whiteside, were married in Boston, Mass., on March 7 by Justice Nathaniel Robinson.

A new play by Martha Morton has been accepted by Daniel Frohman.

Plans for the Majestic Theatre, on the Circle, Fifty-ninth Street and Eighth Avenue, were filed with the Building Department on Saturday.

Harry Dickeson arrived in New York last week and signed immediately for the Woodside Park, Philadelphia, comic opera season. Dan Young and Harry Dickeson will be the stage managers and comedians.

Ethelyn Palmer was obliged to forego her Spring and Summer tour with Frank Tannehill, Jr.'s, company owing to the severe illness of her mother, whom she is nursing at her brother's home in Elizabeth, N. J. Miss Palmer will accompany her mother to their home in Kansas City, Mo., as soon as it is safe for her to travel.

Mabel and Ethel Strickland have secured My Friend From India for a Summer tour around Lake Michigan, opening at Benton Harbor, June 29.

SHOP TALK.

"Would a touch of post obituary humor be out of place?" asked the fat comedian. The tragedian could see no objection, and the tall man intimated that as much of his friend's humor was of that character, they could probably stand it. The comedian evidently knew what the tall man was going to say, for he sneezed just at the right time, and then apologized for not catching it. The tall man said it was of no importance.

"It relates to an incident that occurred at the funeral of my dear old friend, Roland Reed," said the comedian. "I was of the committee of the Order of Friendship designated to accompany the remains to Woodlawn. Leaving the train at the Woodlawn station, a party of twenty or thirty of us climbed the hill, following others, all led by men bearing the large floral pieces. We gathered about an open grave. There were many unfamiliar faces, and it suddenly dawned on some one that our friend was to be placed in a vault, not buried. A hurried question or two convinced us that we were attending the wrong funeral. Looking over the hill, we saw another hearse, accompanied by familiar figures, and withdrawing as quietly and expeditiously as circumstances would permit, we arrived just in time to see the remains of our departed friend consigned to the vault, and I couldn't help thinking how that dear soul, could he have revisited the glimpses just at that moment, would have enjoyed the situation. I could almost hear him say with his quaint, irresistible twang, 'That's just like you fellows. Leave me here alone in this hearse, in a pouring rain, while you go and cry over some other fellow's grave.'" There was a smile, but no laugh, at this bit of imagination. During the suggestive silence that followed it needed no ghost from the grave to tell us that the little group were nearer the fountain of tears than of laughter.

"Another link has fallen from the chain," mused the tragedian. "It has sunk beneath the waters of the great ocean of oblivion. Our friendship covered, unbroken, a period of thirty years. He was an honest man, a generous foe, a loyal friend. A true comedian, with ideals and aspirations never perhaps fully realized. But there was no bitterness, no resentment in his soul. All of the gentle, tender, abiding qualities of his nature became intensified during his long months of terrible suffering. I felt the gentle pressure of his withered hand. I looked into the honest depths of his pleading eyes, and answered the faint smile upon his almost pulseless lips. I feel better for it. Something of his goodness has been transmitted to me. It will remain as a guide and an inspiration till our shadowy hands shall meet on the invisible shore. The painter leaves his canvas, the poet his songs, the sculptor his enduring marble or bronze; the player leaves but a memory. When the souls that have responded to the magic of his art have become disembodied, memory becomes tradition, which in its turn is lost between function and surmise: and then—oblivion."

For a time coffee was sipped in silence. The tall man was next to speak. It was in his own deliberate, measured way, after methodically lighting his cigar. "The trend of today's conversation brings forcibly to my mind a character whom all professionals of our age must remember well, though he long since answered his summons. I refer to Charley Brisk, the old-time advance agent. Brisk is not exactly the name, but it is near enough for this o'er true tale. Charley belonged to that class of advance agents, *avant-couriers*, as they delighted to be called, who flourished during and for some years following the Civil War. Charley was associated with negro minstrel companies during the Winter months, while he became a circus press agent during the tenting season. He boomed Skiff and Gaylord's, Arlingtons, and Lew Benedict's minstrels, and did yeoman's service for John Robinson's and Gardner Brothers' circuses. He was conspicuous in a class now nearly extinct.

"It is a notable fact that the decline of negro minstrelsy, in its best and most representative form, was coincident with the decline of the local stock company, and the inauguration of the 'combination' system. This evolution may be said to date from the early seventies. Charley recognized the conditions that confronted him, and hastened to ally himself with the dramatic end of it. He was one of the first in advance of the famous Furbish Fifth Avenue combination. But circumstances over which he appeared to have no control were against him. He could not shake off the old-time methods. He was then on the shady side of fifty. His bushy hair and bristling mustache were suspiciously black, sometimes bordering on an indescribable green. His ample shirt front, not always spotless, and sometimes ruffled down the center, was ornamented with an enormous cluster diamond pin. More clusters flashed from three or four of his fingers. The Furbish company was nothing if not swell. We were doing the 'Duly successes,' Divorce, Man and Wife, etc. It was the first traveling company in America to give to the 'provinces' high-class, dress-coat, kid-glove performances of modern plays, with people who could look and act the parts. It was a distinct departure and a marked advance. But Charley couldn't or wouldn't grasp the situation. He was a 'showman.' And so it happened that when the arrival of 'Mr. Charles Brisk, the gentlemanly *avant-courier* of the Furbish show,' had been duly chronicled about six times, together with a few minor references to the 'show,' Charley was given an indefinite vacation. I met him in the office of the Boody House, Toledo, upon our arrival Sunday evening. Not knowing of his discharge, I congratulated him upon his good advance work in Cleveland. 'And what do I get for it?' he asked. 'Do you see that stiff over there with eye-glasses and a red necktie and plaid suit? He's got me place.'

"Charley was idle for some months. Then he joined a minstrel company. But even the minstrel man was trying to 'elevate' himself. He had white face turns, and appeared on the end made up for Romeo. With the new departure new business methods were demanded. Charley was a Bourbon. Each time I met him he had the same plaint. Some 'stiff' had got his place just as he was workin' up to the queen's taste. He could knock out a little during the tenting season, but even circus methods were changing. The Greatest on Earth, with its three-ring shows, had absorbed nearly everything in sight. Finally Charley settled down with a little barn-storming dramatic company, whose depredations were confined to small towns in Iowa, Kansas and Nebraska. One night in the eighties, while touring with Jim O'Neil in Monte Cristo, we played in Des Moines. A bitter storm was raging, and all trains were delayed. We spent the time from eleven o'clock till three A.M. in the depot waiting for a train due at 11:30. I noticed a figure wraped in an old buffalo skin overcoat curled up in a dark corner of the room, asleep. Presently O'Neil told a funny story. Being the star and manager, we all had to laugh. The hilarity caused the figure in the corner to turn over with a grunt and an oath. I recognized the voice and face of my old friend Brisk. He seemed genuinely pleased to meet me. He, too, was waiting for a train; was going up to bill Waterloo, where his company was to play two weeks. He had dropped the hair dye, and looked better for it, though snow white. The diamonds were gone, of course. But he still had the tickets, old and greasy, in his pocketbook. He had stopped paying the interest some years ago. During the two hours we were together, I think I listened to more hard luck stories than during the rest of my life. They all had the same ending. He had got a new job, and was just beginning to work things up to the queen's taste when he was called back, kept walking around a few days, and then notified that some 'stiff' had his place. As our train rolled in, covered with ice and snow, Charley grasped my hand. There was a lump in my throat as a big tear fell from his weak old eye upon my well gloved hand. Yet I dared not offer him assistance, for the old pride and spirit of self-reliance were still there, and he had never been known to ask or receive assistance from any one.

"Five years later, while playing in a Western city, I received a note from a physician connected with a public hospital, informing me that my old friend, an inmate, desired to see me. I found my old friend Brisk, a mere shadow, in a charity ward. The emaciated face was covered with a straggling white beard. He was in the extreme end of a long, narrow dormitory. There were windows only in the front end of the room, through which the warm sun was shining; but in the rear, where Charley was lying, it was so dark that they had to light a gas jet for me to see him. 'Kind of a gloomy corner here, isn't it?' said Charley faintly. 'I had a cot up there in the sunlight for three days, but they brought a stiff in with a bad case of del trems and gave him my place. He ruptured a blood vessel last night. They expect him to cash in to-day, and maybe I'll get my place back again.' I held the withered hand in my own for an hour. I told him funny stories, and talked to him of our coming Spring trip to Colorado and California, when he should go along as my guest. A faint smile, a gentle pressure of the bony fingers, and a sad shake of the head were his answers. The poor fellow was dying of Bright's disease. I arranged for a bed in a bright, sunny corner of a pay ward, and saw him safely tucked away before leaving to dress for the matinee. I visited the hospital each morning only to find Charley sinking slowly and surely. On Friday afternoon he passed into a gentle sleep, and so into eternity. The Actors' Fund had then become a factor. Our star was a trustee of that great charity, and promptly advanced fifty dollars for the funeral expenses. The company cheerfully added a like sum, to be used for the purchase of a head stone. I secured an undertaker, and the funeral was arranged for Sunday morning. Brief religious service was held at the undertaker's, and ten of us in our own conveyances followed the remains to the cemetery. I had selected the burial spot myself. It was on a slight elevation, sloping to the south, where the sun would always shine on it. As we approached I observed that another hearse was just leaving the spot as ours drew up. Workmen were about to commence filling the grave, when our undertaker ran up and stopped them with a few hurried words. It seems that our man had two funerals at the same hour, one from a hospital and ours from his own establishment. Either through carelessness or stupidity the assistant in charge of the hospital service had taken the wrong grave. And so, after other and more up-to-date men had been getting his place for nearly twenty years, poor Brisk arrived at the cemetery to find that another man had actually gotten into his grave. As this thought flashed through my mind, I ordered the other coffin to be lifted from the earth. As Charley's body was removed the unknown was passed into the hearse and driven away, to find another place. A square block of granite marks the spot. It contains simply his name, the date of his death, to which is added, 'age, about seventy.' Charley always wore a Grand Army button. I communicated with the State Commander of that great order. Brisk's identity was easily established, and the symbol of that body was carved upon the granite. And so it happens that in that far Western city the old-time *avant-courier*, almost the last of his race, is at rest, and no one anxious to rob him of his place. And on the last day of each recurring May a tiny emblem of this great Republic is placed upon his grave, and the sod that covers him is made beautiful and fragrant with sweet, symbolic flowers.

MILTON NOBLES.

THE BENEFIT FOR RUDOLPH ARONSON.

Among those who have volunteered to appear at the benefit for Rudolph Aronson, that will take place at the Casino on the afternoon of May 28, are Henrietta Crosman, Adele Ritchie, Rosemary Glosz, Marie Dressler, Louise Beaudet, Nina Farrington, Emma Carus, Jessie May, Mayme Gehrue, F. F. Mackay, Richard Golden, Crafton Baker, James F. Roach, and Dan McAvoy. Seats are now on sale at the Casino.

JOSEPH CAWTHORN INJURED.

A cable dispatch from London reports that Joseph Cawthorn, of the Alice Nielsen Opera company, slipped on the sidewalk while on his way to the Shaftesbury Theatre Saturday night and broke his knee cap. The surgeon who attended him stated, according to the cable, that Mr. Cawthorn will be lame for life.

SAID TO THE MIRROR.

WILLIS GRANGER: "Your Cincinnati correspondent states that the stock season of Selma Herman and myself at Heuck's has not been satisfactory. Permit me to state that our season has been successful in every way. We opened for three weeks, and an extension of time, that we could not accept on account of other arrangements, was offered to us. We have agreed, however, to return to Heuck's next year for a ten-weeks' season, opening in March."

MARIE WELLESLEY STERLING: "In the last issue of THE MIRROR I note that the title, 'Are You a Buffalo,' is claimed by a certain manager. I hold a copyright for a comedy entitled 'Are You a Buffalo,' and shall protect it against all parties under section 4966 of the copyright law."

EDWIN MORDANT: "My name was inadvertently mentioned in the Newark letter last week as Edith. I have not changed my sex."

THE CALLBOY'S COMMENTS.

Of the making of weird, furtive literature there is no end. If our present wondrous developed system of education for the masses has accomplished actually no more than is indicated by the evidence in hand, what on earth must have been the standard of correspondence a couple of centuries back? We are prone, you know, to be just a little mite stuck up about our so-called civilization, and progress, and advantages, but sometimes we must surely pause to wonder if it isn't pretty much all hollow mockery. Good readers have handed in some more valuable documents that are worth perusal with the foregoing remarks in mind. Here is one forwarded from Maine by Prescott R. Lovelard, manager of the Kennedy Players, who truly calls it a gem:

SIR.—I heard that you wanted another man in that Company. I use to travel the Mabel Grande Company, 3 mo and ½ and I use to play the mouth Harp, clappers accordon, and dance. I am very limber in streching every way. I had to leave because my time was up. I use to sing the song about Poor black Joe playing the Bango. I use to get $20. aweek and board and my way. I went to Portland in 1896, for practice and came back in 1901, Dec 4. If you want me and let me know and I will go. Me parents are in Princes Edward Island. I know the songs they sang in that night of the Faust. I play clown and tumbling barrel, and pieces. Talk it over with Mr K. I went every night to the show and was a very very nice show. I warrent you I will be succesful in my play.

A young man of such surpassing accomplishments, who is constrained to confess that he is himself "a very nice show," ought to be a real acquisition. And then to think that he "use to sing the song about Poor Black Joe!" That reminds me of a fellow I once knew who did banjo variations upon this classic theme with such thrilling effect that a country newspaper, in unconscious humor, was led to refer to his "execution of 'Old Black Joe.'" Which was about the size of it.

Manager Charles C. Lindsay, of the Winnipeg Theatre, tells me a good one. It appears that when The Little Minister was billed recently at his house an elderly, and, of course, canny Scotchman—Scots are inevitably canny, I believe—showed up at the box-office at the opening of the advance sale. He was a good member of the kirk and no doubt he liked the title of the play and wotted well of the works of J. M. Barrie. He asked if he had found the place where tickets were sold. And then, upon an affirmative reply, he said: "Then geeve me twa gude pews nigh the front."

Mr. Lindsay also sends a curious letter, received last Winter by a touring manager who played his theatre. It came from a Minnesota town and reads:

DEAR SIR.—yours recieved in reply must Say our nice Opery House that you Spoke of has Burned down But I have the old one yet with one hundred and thirty Chares there has not Ben aney theayatacal troups or Show co here this fall or winter I think you would get a full House if you are O K You can Have the Hall three nights for ten Dollars and you give me tickets for my famieley wife and two Daughters You to Pay Five first night and five the last night If it would Suit you beter than in advance. the reason I put the price So lo is our Hall is not fited up the nicest in the world but has Stage with Side dors and wings and curtins one or two Sumreys I wish you to know Just How it is So you wont be disapointed I often hear the young people asking if there haint going to Be any Shows or wish a good Co would come a long they are dying to go to a Sho So you can draw your one Conclusions.

A man who distinguishes between his "famieley" and his wife and two daughters ought to be watched. But the terms for his house seem fair.

Alma Chester contributes a brace of luminous specimens from the cheery town of Lancaster, Pa., illustrating the frenzied efforts of youth to overcome the mere matter of age and to burst the bonds that shackle the budding genius. Exhibit A:

I heard that you need a boy for on the stage and if you do let me take the work as I like to be on the stage I have been three times in the Orange street opera House and it Will not cost you a sent and the hold week I will be on stage if you Pleas let me be on the stage Good By My friend.

P. S.—George C—— is the boy that wants to go on the stage the boy is 13 years old.

Later. Exhibit B:

Pleas let me be on the stage this afternoon and I saw the show this week if you will let me be on the stage and I will work in the coal mines and I will be one of them men that makes out that they will Robber Jack and I will give you one of Thos Whitson magazine for I like to be on the stage. Good by My Friend and if you let me go on the stage I will give a paper to you every morning this week and on sunday morning when you go away. God Bess youe My friend.

To what awful lengths people will go to get into the great profession! THE CALLBOY.

COMPANIES CLOSING.

Charles K. Champlin company at Red Bank, N. J., May 20.

My Lady, in Philadelphia, May 18.

The Schiller Stock company at Paterson, N. J., May 11, reopening at Saratoga, N. Y., Aug. 5.

Hoyt's Comedy company at Pittsburg, Kan., May 11.

Anna Held, in New York city, May 18.

The Village Parson, at South Chicago, Ill., May 26.

Human Hearts (Western), at Hammond, Ind., May 20.

The Prima Donna closed at the Herald Square Theatre Saturday night. Manager Chamberlyn stated that after resting this week the company might reopen in Boston.

Charles Leyburne's Bon Ton Stock company, at Binghamton, N. Y., May 4.

ENGAGEMENTS.

Ola Humphreys, for The Fatal Wedding.

Ruth Royal and H. MacFayden, for Old Jed Prouty, next season.

Lew Kohlmer, Albert Andrus, and Agnes Herndon, for Man's Enemy, next season.

George L. Haley, for The Convict's Daughter.

Lee Daniels, with Sullivan and Harris.

Dell Henderson, Agnes Anderson, and Bessie Sonbright, for the I. G. Stultz Theatre company.

Edyth Totten, to originate the leading role in the New York production of The Volunteer Organist.

Anna Schaefer, with the Maurice Freeman Stock, St. Louis, for the Summer.

Master Harry Barton re-engaged as Pete in Captain Jinks for next season.

Arthur Barr, as scenic artist for the Lyceum Theatre, Albany, N. Y.

Myrtle May, with William Collier, for the Duchess in On the Quiet.

Desirable desk room for rent. Shipman Brothers, 1440 Broadway.

REFLECTIONS.

Laura Cubitt essayed at an hour's notice the part of Mrs. St. Clair in Brady's Uncle Tom's Cabin at the Academy of Music on Monday, May 6, and scored a hit. She was thereupon engaged for the rest of the New York run. Miss Cubitt will be pleasingly remembered as a talented child actress, her big success being as Steenie, which she played for several seasons with Robert McWade in Rip Van Winkle. Last season she gave excellent support to E. H. Sothern.

The rights for Australia of The House on the Marsh, by Mervyn Dallas, have been secured by a well-known firm in Sydney. Mr. Dallas has received a liberal offer to play his original character of Jim Woodfall, the gentleman burglar, which he personated in England and the United States over two thousand times.

Edwin Thanhouser, manager of the Academy of Music, Milwaukee, and Marcus Jacobs, manager of the Columbia Theatre, Newark, N. J., were sued by the Clarence M. Brune, Inc., last week for having, he alleges, produced the late Fanny Davenport's Sardou plays without permission.

The wedding of Leonie Duelth, of the Rogers Brothers company, and William D. Barry, non-professional, of Boston, is announced for June 5.

W. S. Butterfield, manager of William Bonelli, will arive in town on Saturday and remain here for the Summer, making arrangements for his star's tour next season. Mr. Bonelli will produce a new play Feb. 1.

James Horan has completed his dramatizing of "Gulliver's Travels" into a musical extravaganza, and it will be seen in New York next season. It is in three acts and twelve scenes, and has twenty-two speaking parts. Gulliver is a light comedy role, with a sheriff as low comedian. The plot deals with the adventures of Gulliver and his sweetheart Iris. It has not been decided who is to compose the music.

Mae Stebbins is playing in The Giddy Throng in Boston.

Charles Hazelrigg and May Andrews were married at Greenville, Miss., May 11.

The Dvorak Dramatic School, Chicago, gave Pygmalion and Galatea last Thursday under the direction of Edward Dvorak to a crowded house. Helene Orne as Galatea and Madame Maraleula as Cynisca sustained their parts in a very artistic manner. Harry E. Martin as Pygmalion was commendable. Other members in the cast were E. R. Fraser, Cato S. Keith, Joseph Kucera, Alexander Krutky, Vera Heinly and Katharine Gray. Camille is to have an early production.

Katherine Dooling, who has been since May 1 ill with typhoid fever in a private sanitarium at Scranton, Pa., is much better, and expects to be about again soon.

L. Spachner, manager of the Thalia Theatre, is making arrangements to give a season of Jewish dramatic performances in Buffalo during the Pan-American Exposition. Madame Kalisch and other members of the Thalia company will appear in the productions.

Etta Butler has recovered from the effects of the operation she underwent recently and will rejoin The Prima Donna if it goes on the road.

Maurice Robinson will be associated with Henry W. Greenwall in the management of The Gay Mr. Goldstein next season.

A benefit to Harry F. Watson, a blind journalist, will be given at the Grand Opera House May 23.

Manager William Garen, of St. Louis, will spend his Summer between New York and Atlantic City. Mr. Garen says that the past season has been the best he has ever had. He has been the executive head not only of Havlin's, of which he has had charge for half a dozen years, but also of the Grand Opera House and the Imperial, the other J. H. Havlin theartes in St. Louis. Business at all three theatres has been very satisfactory to both Mr. Havlin and Mr. Garen, and they have decided to expend during the Summer several thousand dollars in redecorations, conveniences and additional safeguards on both sides of the curtain. Mr. Garen will return to St. Louis in time to give his personal supervision to the completion of the changes and to the opening of the season. Havlin's will be the first to open its doors, about the middle of August, and soon will be followed by the Grand and the Imperial.

Marion Lester, for the last two years with the Eastern Way Down East company, closed her season May 11, and has gone to Washington, D. C., to visit her daughter, Minnie Radcliffe, the leading woman of the Lafayette Square Stock company.

Lee Daniels has resigned from the Spooner Stock company, with whom he has been playing at the Park Theatre, Brooklyn, for the last fourteen weeks, to accept a position in Buffalo with an art exhibit.

Aida Blair, who recently married Count Frederick Tagliavia-Tunisi, sailed for Europe May 16. She will return early in September.

Herr John Most has written a play called Der Strike, which will be presented at the Windsor Theatre, in the Bowery, on the night of May 27, with the author in the chief role.

Harry Corson Clarke will close his season of thirty seven weeks in What Did Tomkins Do? at Portland, Ore., on June 1. With Mrs. Clarke he will then visit Chicago and the Pan-American Exposition, and will come to New York later to make plans for next season.

E. H. Price has gone to Chicago to pave the way for the production of Lovers' Lane at McVicker's Theatre there next week.

The Silver Slipper will be produced at the London Lyric on Saturday.

Robert Ransom has left the Spooner Stock company at the Park Theatre, Brooklyn, to fill a special engagement in Pittsburg, after which he will resume his former position.

Joseph Arthur has completed his play, Lost River.

Lewis Morrison left Ola city for his California home last Tuesday. Jules Murry will again direct his tour.

The Belle of Bohemia company is now on the high seas bound from London to New York.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

Kathryn Osterman and company are headlined in To-morrow at Twelve. Other important members of the bill are Cressy and Dayne, the Cragg Family, R. J. Jose, Falke and Semon, the De Forrests, St. Onge Brothers, Maxwell and Simpson, Mitchell and Cain, Mr. and Mrs. Harry Thorne, Donovan and Robertson, Gebest Sisters, Frederic Howard, and the biograph.

Tony Pastor's.

At the top of the tablet this week is Joe Welch, who is seen in a new line of work, discarding his monologue to present a little play of Eastside life, The Tenant, in which he is assisted by Jennie Ross and J. S. Rouney. The other entertainers are Ryan and Richfield, McWatters and Tyson, Dick and Alice McAvoy, Arnim and Wagner, Laura Comstock, Three Renos, Marion and Pearl, Voxie, Jacklin and Ingram, Harrington and Harrington, the Johnsons, and the vitagraph.

Proctor's Twenty-third Street.

Dr. Bill is produced by the stock company and is preceded by Sunset. The variety interpolations were by George W. Monroe, Barr and Evans, Maccann, and the Mathieus. Next Monday, Pink Dominoes.

Proctor's Fifth Avenue.

The Guv'nor is presented by the stock company. Varieties were by Idalene Cotton and Nick Long, Smith and Campbell, Clemart, Fritz, Leslie and Eddie, Allen J. Shaw, and the Althea Twins. The Strange Adventures of Miss Brown will be produced next Monday.

Proctor's Palace.

Niobe is the stock company's bill for the week, being accompanied by Jack's Uncle. The varieties were by Warren and Blanchard, De Rigney Sisters, and the kalatechnoscope. The Woman Hater next Monday.

Proctor's 125th Street.

Cinderella at School is presented by the Proctor Musical Stock company. Specialties are by the Doherty Sisters and the kalatechnoscope, while a curtain-raiser, The Violin Maker, is presented by members of the stock company. Next Monday, Niobe.

Koster and Bial's.

The second week of the new *régime* at this theatre presents another attractive programme, showing Mr. and Mrs. Mark Murphy, Shean and Warren, Fred Niblo, John Kernell, Max Waldon, Smith, Doty and Coe, Murray and De Forrest, Blanche Ring, Rita Curtis, Flatow and Dunn, the Rixfords, and Nellie V. Nichols.

Hurtig and Seamon's.

For the closing week of the season Mr. and Mrs. Edwin Milton Royle lead the line. Others are Sam, Kitty and Clara Morton, Warren and Blanchard, Canfield and Carleton, the Young America Quintette, Lew Wells, Louise Brehany, James Richmond Glenroy, and the Three Livingstons.

New York

The new burlesque, The King's Carnival, is on for its second week, and, having been appreciably trimmed and shaped, is running smoothly to crowded houses. An attractive olio precedes this number.

THE BURLESQUE HOUSES.

Miner's Eighth Avenue.—The Saratoga Chips make their first New York appearance this week.

Olympic.—The Black Crook Burlesquers are announced for the week.

London.—The Sapho Burlesquers are billed for the week.

Miner's Bowery.—The Hot Air Club, by which name some sort of a company looms up in the latter part of every season, using what looks like stock or pick-up paper, is the week's announcement.

Dewey.—Clark Brothers' Royal Burlesquers provide the week's entertainment. The olio: Howard and Emerson, Eulalie and Rinehart, Ludini, Trolley Car Trio, Coulter and Starr, Leslie and Adams, and Kelly and Adams. Next week, The Olympia Burlesquers.

LAST WEEK'S BILLS.

Tony Pastor's.—There was a big bill last week and the audiences were even bigger, so large, in fact, that no more people could have been accommodated most of the time. Mr. and Mrs. Mark Murphy topped the ticket with a return production of The Seventh Son, which is even funnier than it used to be, and inspires a succession of laughs. The weak spot in the sketch was Mrs. Murphy's song, a topical antique that might well be cut out. Mrs. Murphy can sing very pleasingly, but she and her voice were thrown away on the song used last week. She acted, however, with all her accustomed skill, and Mr. Murphy, of course, was hilariously amusing as the Irish porter. Belle Stewart won enthusiasm by her quaintly comic monologue and her voltaic songs. As an illustration of what is meant by the term "ginger," Miss Stewart assuredly takes first rank, and her clever work kept the people in ebullient good humor. Fiske and McDonough came again in Brockey's Temptation and scored tremendously in this delightful comedy of typical Eastside life. Perhaps there is no place on earth where this charming little play could be so well understood as at Pastor's, and its reception indicated that the clients would be glad to see it over and over again. Louie Dacre reappeared with the songs and talk heard from her here before, and wound up with an original coon song that made a big hit, abetted by a cute pickaninny and a pretty light. But Miss Dacre shouldn't bill herself as "the funny lady." She is very much cleverer than the cheap word "funny" implies. Julian Rose made his regulation hit in his Hebrew imitation, which loses nothing by repetition and goes with a rush, especially his trick of replying to imaginary remarks from the audience, a comedy device that he would do well to work more than he does. Ascott and Eddie offered their fine acrobatic act to great applause, and Miss Eddie's little speech got its usual reward of hands. Tenley and Simonds made away with a large share of favor in their capital Irish comicalities. Mack and Elliott were other scorers in their sketch, The New Minister, a bright number that served to show some neat acting in impersonations of a bill collector and a Vassar girl. The Rice Brothers won applause in their excellent bar act, and the bill was filled out by Jennette and Shaw, Collins and Collins, the Gregsons, Fred W. Dunworth, the Zenos, and the vitagraph.

Keith's Union Square.—The bill was topped last week by the Beaux and Belles Octette, who made their first regular local appearance and scored a very large-sized hit. Additional interest had been lent to the act by reason of the proceedings brought against its promoters, Messrs. MacConnell, Smith, and Luescher, by the proprietors of Florodora, who alleged, when it was first produced up-State, that it infringed upon the famous double sextette at the Casino. It is understood that they further allege that certain changes have since been made in the octette in deference to the proceedings aforementioned. There is no question but that the octette is strongly suggestive of the sextette, but, as shown at Keith's, it can hardly be classed as an infringement, however much one may believe that it had its inspiration in the Casino number. Four pretty girls and four well-looking young men sing three or four songs, dance neatly, and have varied colored lights thrown upon them. The girls are comely indeed and dance gracefully, but are not extraordinarily gifted as vocalists. The men are good all around, contrive to present a very gentlemanly aspect, and wear their clothes as if they were used to them. Their names are not programmed, although they should be. The Cragg Family reappear in their sensational acrobatics with the same great success that always attends their fine performance. Few, if any, similar acts have ever rivaled this often amazing specialty, and the audiences waxed enthusiastic over the many feats of brawn and daring. Some of the tricks were new and all were accomplished with surpassing skill. Mary Dupont was seen again with A Sunday with Aunt Martha, proving once more that she is a delightful actress. Adolph Jackson assisted her. Crawford and Stanley thoroughly earned a big reception for their clever eccentric comedy work, which is both entertaining and well done. Buoman and Adelle came back to town in their amusing sketch, The Door Key, and got away with the customary cordial greeting. Ward and Curran, who really seem to be stopping in New York indefinitely, made a prodigious laughing hit in their insanely humorous act. Mr. and Mrs. Alfred Kelcy repeated their former success in Abe Hummel's sketch, In Trust; Belle Davis rang in a bunch of coon songs that were heartily appreciated, and the Willis Family again instrumentalized enjoyably. Others were Brooks Brothers, Ramsdell and Arnold, Alf Holt, the Craigs, Edward I. Boyle, the travel views, and the biograph. The biograph had a new picture that made a great hit. It showed the electrical tower at the Pan-American Exposition, Buffalo, and offered a glimpse of the lighting of this wondrous structure. Graph and scope pictures seldom get big hands in these surfeited days, but this one came in for very pronounced applause. The picture might have taken three or four bows. Business big.

New York.—The King's Carnival, a new two act burlesque by Sydney Rosenfeld, music by A. Baldwin Sloane, was produced on May 13 before an immense audience that occupied every seat in the house and packed the standing room almost to the point of suffocation. The players, or, rather, most of them, scored complete successes, but the burlesque was of only tolerable quality. It seemed to have a plot, but what this was no man on earth probably can estimate. The idea was to travesty several of the season's dramatic successes and to mix up the characters of such in joyous juxtaposition. Thus were the folk of In the Palace of the King, When Knighthood Was in Flower, The Climbers, Under Two Flags, and other plays all bunched and burlesqued with certain possibilities of comedy which never appeared except by the valiant individual efforts of the cast. Even had one been enabled to discover the plot, perhaps it wouldn't have mattered much, and so why fret about it? Suffice it that the lines were far from monumental, that the humor was chiefly of mechanical and archaic mold, and that there were some good lyrics, Mr. Rosenfeld being helped out in this department by four clever contributions from George V. Hobart. The cast was thus:

Adonis	Frank Doane
Don Tarara	John Ford
Don Mendoza	Edgar Halstead
Don Robusto	Charles Prince
Don Eudulio	William Link
Princess of Eboli	Nina Farrington
Duchess of Alva	Florence Crosby
Countess of Medina	Ethel Elberton
Baroness de Baume	Vera Morris
King Phillip of Spain	Louis Harrison
Sidonia	Mayme Gehrue
The Prophetess	Edna Aug
Dolores de Mendoza	Laura Burt
Don John of Austria	Frank Doane
King Henry VIII	Harry Bulger
Lady Jane Bolingbroke	Emma Carus
Bombastes Furioso	Daniel McAvoy
Anne, Queen of Spain	Marie Dressler
Inez	Amelia Summerville
Pedro	Tobie Craig
Mary Tudor	Adele Ritchie
Anne Boleyn	Georgia Kelly
Mencia	Lilly Brink

Credit for the conspicuous hit of the occasion belongs to Laura Burt, who capitally burlesqued Viola Allen and introduced a startling travesty of Blanche Bates' horseback work in Under Two Flags. The stunt last named was of such sensational character that it earned tremendous applause and created a fabulous stir. Not only was this feat exceedingly amusing, but its climax was truly thrilling and left Miss Burt in possession of the palm. Marie Dressler was broadly humorous and boisterous as a low comedy queen, singing in her customary diverting fashion and indulging in a surprising pillow fight. Amelia Summerville offered clever work as her simple, vapid daughter. Adele Ritchie sang nicely and looked uncommonly well in what was supposed to be a burlesque of Julia Marlowe. Mayme Gehrue danced gracefully. Louis Harrison, Harry Bulger, Frank Doane, and Daniel McAvoy strove nobly to amuse in singularly unfunny roles, and were successful only now and then. The others acquitted themselves creditably. The scenery and costumes were gorgeously beautiful and the stage was excellently managed by Frank Smithson. The burlesque was preceded by an olio that included a resplendent ballet, The Dream of Venus, by Carl Marwig; specialties by Gehrue and Ford, Billy Link, and the Aglos Trio, and the skit, After Office Hours, which was retained from earlier weeks.

Koster and Bial's.—Vaudeville was resumed here last week, succeeding the fortnight of opera by the Maud Daniel company. Wright Huntington put on a splendid bill, and the programme neglected, for some reason, to name any one as being in charge or in authority. Fred Hallen and Mollie Fuller capped the contingent, appearing once more in their laughing skit, My Wife's Hero, which went as well as ever, and that means very well indeed. George Thatcher rattled off his characteristic collection of black-face jest and song and was heartily greeted. Wright Huntington, capitally assisted by W. S. St. Clair and Jane Irving, repeated his former success in Brandon Hurst's admirable playlet, A Stolen Kiss, one of the daintiest and prettiest offerings of current vaudeville. The Finneys amazed the patrons by their extraordinary tank turn and earned well the loud and long applause that rewarded their seemingly impossible submarine stunts. The act, which might easily be a most uncomfortable thing to see, is skillfully worked, and many of the feats are matters of almost incredible daring. Kelly and Ashby, not the same team that used to have that name here, but one, it is understood, authorized to employ the title, did the familiar billiard table act with much success, ably assisted by Miss Roberts. The comedian of this team is not as clever as the Kelly of old, but the Ashby is livelier than his former namesake, and the act scores about as well as ever. Dainty, graceful Rialta presented her four stunning dances, illuminated by sundry dazzling and beautiful lights, and made herself immensely popular. Max Waldon returned in his clever female impersonations and lightning changes, which were well received. Dorothy Drew was another bright particular feature in her charming songs. Mamie Remington, accompanied by her adroit and agile little coons, merited the big show of favor that fell to her share. The bill was completed by Almont and Dumont, the Everett Trio, and Nellie V. Nichols, all well received. Business good.

Proctor's Twenty-third Street.—The stock company played Niobe and Jack's Uncle, which performances are discussed in another column. The vaudeville numbers were led by Jess Dandy, who dispensed his facetious Hebrew parodies and his own peculiar brand of humor with the same old success. Mr. Dandy is one of the cleverest artists in his line that our stage can boast and his receptions are always cordial and appreciative. Ada Arnoldson sang a few songs very well indeed and gathered in her share of the favor. She has a rich, sweet voice and a pleasant manner of using it, all of which was duly recognized by the patrons. Allen J. Shaw introduced some neat card tricks with commendable success. The kalatechnoscope and the travel views filled in the rest of the time. Fair business.

Proctor's 125th Street.—Musical Dale played his farewell engagement here last week, meeting with the generous applause that his work is usually rewarded with. He sails for London this week. Max Cincinnati again proved himself worthy of the compliment of having an American city named after him. The Althea Twins sang and danced satisfactorily. The kalatechnoscope might have had some more new views. The stock company appeared in Confusion and In Honor Bound, seen before at the Palace.

Proctor's Fifth Avenue.—While the stock company wasn't occupying the stage, George W. Monroe gave his monologue with good results; J. K. Murray and Clara Lane sang operatic selections plesingly; Lucille Western made music on sundry instruments; W. H. Clemart accomplished expert ventriloquial stunts, and the De Rigney Sisters, the Doherty Sisters, Tegge and Daniel, and the kalatechnoscope were also offered.

Proctor's Palace.—J. H. Maccann manipulated that historic and plaintive instrument, the concertina, in a creditable and effective manner. The Mathieus gave the other specialty act on the bill, and the kalatechnoscope did its usual work. Cinderella at School, seen a week earlier at the Twenty-third Street, was presented by the stock company.

Hurtig and Seamon's.—A straight vaudeville bill of well selected acts packed this house all the week. Joseph Hart and Carrie De Mar in Dr. Chauncey's Visit scored heavily. Foy and Clark have made a wonderful improvement in Will M. Cressy's The Spring of Youth, making the act smoother and more plausible. Melville and Stetson, the Three Lelliotts, Mazuz and Mazett, Leon's donkeys, and Joe Bonnell completed the catalogue.

Dewey.—Rose Sydell's London Belles were the attraction. The olio included the Van Cooks, the Bohemian Trio, James La Clare, Joseph Mitchell, Esher Sisters, and the Four Sisters Nelson. The two burlesques were pleasing.

The Burlesque Houses.

Miner's Bowery.—The new Henry Burlesque company appeared to good business and offered an enjoyable programme.

London.—The European Sensation entertained large delegations of the downtowners.

Miner's Eighth Avenue.—The Innocent Maids moved up from the Bowery for a prosperous week.

Olympic.—The Sapho Burlesquers edified the Harlemites last week.

HASHIM OUT OF KOSTER AND BIAL'S.

A. A. Hashim on May 13 transferred his lease of Koster and Bial's Music Hall to John T. Riley, the Hashim Brothers relinquishing their management of the house. Judson G. Wells, attorney for the Koster and Bial estate, announced that the theatre would be continued for the present at least with a straight vaudeville bill and that Wright Huntington, who put on last week's bill, would remain in charge of the programme. The report that R. H. Macy and Company, who are to erect a department store in Broadway between Thirty-fourth and Thirty-fifth Streets, had secured the theatre property is not yet verified, although Mr. Wells has said that the estate will part with the place if they are paid their price. Mr. Huntington promises to reopen the roof-garden on June 17. A. A. Hashim will devote his attention to the Philadelphia Grand Opera House, and N. Hashim expects to spend the Summer in Europe.

OSCAR HAMMERSTEIN'S NEW ROOF.

The new roof-garden, The Paradise, which Oscar Hammerstein is constructing atop the Republic and Victoria Theatres, promises to prove the biggest thing of the kind ever vouchsafed to mortal man. There is going to be a scheme of glass covering that will make the place tenable in clear or stormy weather, and there will be accommodations for no less than 3,000 persons. Two new elevators have been installed and seven fireproof stairways have been put up in case of fire. Besides the stage performances there will be many other attractions—promenades, grottos, windmills, and little inns, where that which cheers will be dispensed to those who bring thirsts with them. Mr. Hammerstein announces that The Paradise will surely be in readiness for opening next week, as originally arranged. He is personally directing the preparations.

THE CECILIA LOFTUS TOUR.

The outlook for the tour of Cecilia Loftus at the head of a special company of high-class vaudeville artists seems of the brightest sort. Much interest is said to be evidenced in the various cities to be visited. Advance sales have been opened two and three weeks ahead, and the places to be played have been most carefully selected by Robert Grau. Miss Loftus will be seen in her imitations and in a dramatic sketch. The tour will begin in Pittsburg on June 3 and end in Boston on June 22.

RAT TALK.

There is many a project under consideration at the offices of the White Rats. The particular thing just now appears to be the organization of a baseball club. The scheme is to gather from the comedians of the White Rats about ten good, all round ball players. The team is to tour the country, playing local teams of each city in afternoons and giving perfo...mances nights. Besides being a pretty fair business proposition, it looks like a money maker.

A musical trio, all good ball players, have offered to furnish three of a band and it is likely enough players who can do things on brass will be found to make a good band. Whether to play the game straight or burlesque it seems to be one of the serious questions, but that will work out itself. James J. Corbett, who first proposed the scheme, was in favor of playing straight and going in to beat every team in the country. Corbett is a really good first baseman and a "fan" of purest ray serene. Baseball with him is one of the serious things of life. As it is likely, however, that the "very near champion" will sail for Europe soon the team will have to stagger along without him to cast a moral influence over the umpire. The matter probably will be carried into execution in the near future.

John P. Hill, who left Hyde and Behman's when the White Rat epidemic struck that house and went to Youngstown to manage the Parks Theatre there, returned to New York on Friday to book for next season. As a manager Mr. Hill has been successful, and Youngstown will see good vaudeville next year if it is to be found. He has taken desk room at the offices of the White Rats.

The foreign representative of the White Rats, Richard Pitrot, has booked "Dare Devil" Charles Kilpatrick for two months in Paris at a salary of 25,000 francs a month. Kilpatrick's contract calls for both the automobile ride and the bicycle stunt. A beautiful structure is to be erected which is to have two tracks, one for the automobile and the other the ladder. It is to be brilliantly illuminated. Kilpatrick and his brother are to sail within a day or two.

At the regular meeting of the White Rats, which took place at Gramercy Lyceum Sunday, Colombino Arona and Charles Howard were made White Rats and Mlle. Lotty became a White Star. The meeting was enthusiastic and well attended.

AWFUL WORK OF ELECTRICITY.

What might be termed an electric shock developed the other night at Proctor's Fifth Avenue with results most appalling. When Mr. Proctor acquired possession of the theatre he had many electric signs put up in sundry points of vantage, and two of especial ingenuity were disposed at either side of the Broadway entrance. One of them, at the downtown side of the foyer, spells out the estimable word "Continuous," and the other, at the side nearer Harlem, sets forth the no less admirable word, "Vaudeville." When it waxes dark and they turn on the electric fluid, the little incandescent lamps that constitute the letters of these words glow ever so brightly and proclaim to all passers the fact that Mr. Proctor would have them think about.

But you never can tell what electricity is going to do. It's very tricky, it has a morbid sense of humor, and it likes to play practical jokes. So it happened, upon the particular night in question, that Walter Hill was thoughtfully viewing the performance in the theatre, calm in the knowledge that the lights had been duly turned on, and in faith that every one in the street was getting onto the proposition that continuous vaudeville was within. Suddenly, however, in dashed a friend of his, breathless, excited, frenzied.

"Come out and look at your sign!" he gasped, seizing Mr. Hill by the arm.

"What's the matter with it?" cried Mr. Hill, leaping toward the door.

"Just see for yourself!" was the answer. By this time they had reached the sidewalk and regarded the sign. To his infinite horror, Mr. Hill saw that the coy current had cooked up a mean game. It had decided to go out of business in five letters of the word "Vaudeville," and it was the first three and the last two letters that were dark. The unspeakable result was that the two signs read "Continuous Devil."

And Mr. Hill stirred up the electrician.

AN ALL-STAR CAST.

During a recent engagement at the Granby Theatre, Norfolk, Va., Julia Kingsley, who was billed to appear in her sketch, Her Uncle's Niece, sent in advance her plot, calling for two extra people, one a young woman to play a maid, the other a man for a tough, neither part calling for the speaking of any lines. On the arrival of Miss Kingsley she was informed that it would be impossible to secure the services of a white girl for the maid and that a negro girl was the only one available. Realizing the feeling in the South toward the negro race, Miss Kingsley was afraid to incur the displeasure of theatregoers and expressed her desire to obtain a white girl to the people playing on the bill.

Adele Purvis Onri, the serpentine dancer of the revolving globe, gladly volunteered her services, and for the week appeared in the sketch as the maid, and for the first time in the history of the act introduced lines, of her own manufacture and, to say the least, made a hit. She appeared also in her own act and her success for the engagement was doubly strong.

The idea of Miss Onri appearing outside of her own specialty caught the fancy of Al. Maddox, of Maddox and Wayne, and he insisted upon being allowed to play the tough, which he did to the delight of the audience and the other performers. The climax calls for the throwing of the tough through a bow window, and Mr. Maddox, being quite an acrobat, carried off the honors with his fall through the window. Miss Kingsley for the first time was supported by an all-star cast and was indeed grateful to the players who stood ready to help another.

THREE TRIALS AT KEITH'S.

At Keith's Union Square last Thursday evening, Mr. and Mrs. Alfred Kelcy tried a new sketch, A Young Parson's Predicament, which is said to have been written by a prominent New York clergyman, whose name, however, did not appear. The sketch made a real hit. It was bright, rapid in action, and provoked almost incessant laughter. Mr. and Mrs. Kelcy played it in capital style and earned rounds of applause. On Friday evening Mary Dupont was seen in a new playlet, The Crimson Mask, which was favorably received. On Friday afternoon there was tried a most delightful little musical piece, a Christmas story, composed by Harry Rowe Shelley, a pretty, dainty, Santa Claus tale that scored an unqualified success. In the simple sweetness of the story and the tunefulness of the music, this charming dramatic gem ranked high among the season's offerings. It was like a leave torn from an old-time fairy book, and it had all the wholesome fascination of Clement Moore's immortal verses, "'Twas the Night Before Christmas."

NEW IDEAS IN ENGLAND.

Harriet Vernon, at the Theatre Royal, Holborn, London, has sprung an innovation by beginning her singing act with a tableau in which she poses in reproduction of Gainsborough's famous painting, "The Duchess of Marlborough." Then she came out of the picture and went on with her regular act, but the new opening is said to have been both striking and beautiful. Carrie Scott, too, has introduced something new. At Euston, she brought forward her diminutive assistant, called Little Monk, attired in a jockey's costume of old gold satin, and did a dance with him after her racing song. The irrepressible George E. Belmont, manager of Sadler's Wells Theatre, familiarly known as "Sunny Old Sad's," has evolved a keen scheme for helping business by offering prizes to those persons who, during a stated period, collect the greatest number of his house programmes. It is to be hoped that he bars the ushers from competition.

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

The F. F. PROCTOR PLAY-HOUSES.

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IF SILENCE A POLITE NEGATIVE. If you do not receive a reply, it may be because the time is filled; you are therefore advised to write again in four weeks. Do not enclose stamp for reply.

INSTRUCTIONS TO ARTISTS BOOKED: Send complete act; cast must play in one; EXACT time of acts; billing for newspapers and programmes; and CLEAN PHOTOGRAPHS for LOBBIES TWO WEEKS in ADVANCE OF OPENING DATE AT EACH HOUSE, addressing RESIDENT MANAGER. FAILURE TO COMPLY WITH THESE INSTRUCTIONS WILL SUBJECT ACTS TO THE RISK OF CANCELLATION. REHEARSALS MONDAYS, 9 to 11 o'clock, A. M., SHARP.

MARK E. SWAN and CO. Presenting in Vaudeville A FALSE ALARM

A 20-minute Farcette by Mr. Swan, author of Brown's In Town, etc., etc.

Supporting Cast
MISS ALICE WILLIAMS,
MISS FRANKLYN GALE, MR. FRED R. HUNNELLS.

For Open Time, address
JAC. TUCKER,
159 W. 36th St., New York.

The Real Rural Actors,

DAN and DOLLY MANN

Presenting their Original Comedy,

MANDY HAWKINS.

The only Genuine Country Characters in Vaudeville. STARS in that line of work. On the Maurice Boom Park Circuit this Summer.

With Archie Boyd in VERMONT next season.

DANNY MANN, address care Maurice Boom, 51 W. 28th St., N. Y. City.
NOTE—We carry a beautiful setting for MANDY HAWKINS.

They have all played the Orpheum Circuit, but the original

JOSEPHINE GASSMAN

and her three Pickaninnies, after their first performance, were re-engaged for five more weeks in California in their new act, Mamma's China Twins. Open time commencing June 10th. Address all communications to CHUB. SULLIVAN, Orpheum, San Francisco

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MR. and MRS. **JIMMIE BARRY**

In Vaudeville, presenting MRS. WILKIN'S BOY and A PIPE DREAM.

Address Sturtevant House, N. Y. City.

BUSTER

THE TOY COMEDIAN.

Absolutely the funniest imitating and talking comedian of modern times, in a refreshing (3 people) sketch entitled THE MAN WITH THE TABLE.

On the Boom Circuit of Parks. For terms and time address MAURICE BOOM, 51 W. 28th St., N. Y., or JO. MYRA and BUSTER KEATON, 138 East 15th St., N. Y.

ARTHUR J. LAMB

Engaged on a Comic Operetta with Harry Von Tilzer.

"There is but one."

ETTA BUTLER

"The only American Minie."

So say the leading critics.

THE FIVE NOSSES

"We don't like to talk about ourselves," but if you don't believe what the reports say, come to Hyde and Behman's this week.

MR. AND MRS. GENE

HUGHES

Presenting A MATRIMONIAL SUBSTITUTE. Tivoli, London.

DOLAN and LENHARR

Presenting A HIGH-TONED BURGLAR and TAKING CHANCES.

COMMENT:

After a careful and well nigh hypercritical survey of the field of vaudeville endeavor, I have arrived at the conclusion that Dolan and Lenharr are artistic perfection in all that they attempt histrionically.—*James Dolan, critic.*

The FOUR HILLS

LAST SEASON WITH HANLONS' LE VOYAGE EN SUISSE.

OPEN FOR THE COMING SEASON.

Home address, 305 E. 18th St., N. Y. City.

Mr. and Mrs. Edward

ESMONDE

IN VAUDEVILLE.

Presenting Bill Toddle's Reception.

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James F. Macdonald and Annie Martell

The Refined Vaudeville Artists, presenting Real Comedy with Melodic Singing and Graceful Dancing.

Permanent address, 74 W. 108th St., New York.

CHAS. J. **STINE** AND OLIVE **EVANS**

Address White Rats of America,

or 243 W. 38th Street.

FRED NIBLO

"THE DIVINE 'HEELER.'"

"PURPLE PILLS"—PUFF No. 1:—I was sitting in my apartments in the "Waldorf-Astoria" the other evening when Charlie Frohman dropped in with his brother Dan, and offered me a thousand dollars a week to play Wm. Gillette's part next season. But I had to refuse, really, as I'm thinking of buying the Speedway for Jess Dandy's new trotter. Have you got a match?

CLARICE VANCE

"The Southern Singer."

NOTICE—MANAGERS.

GENTLEMEN—To those of you whom I was compelled to ask to release me on such short notice, I desire to extend most sincere thanks for your courteous treatment. I will rest until September, 1901, and trust to then be better able to win your approval. Yours respectfully,
CLARICE VANCE,
"The Southern Singer."

ARTIE

HALL

THE ORIGINAL

Georgia Coon Shouter.

I'se Topsy for "Marse" Brady till further notice.

A Fellow of Infinite Jest.

JAMES J. MORTON

General Manager
The Great Lafayette Show.

Permanent address,
New York Casino,
Broadway and 39th st.

MR. AND MRS. HARRY

THORNE

Permanent address
30 West 65th St., New York City.

The Same Old Hit Everywhere.

Keith's Theatre—Mr. and Mrs. Harry Thorne were seen to their great success, An Up-Town Flat. The plot abounds in laughable situations and ends uproariously, and as each of the participants are capable of anything in the line of comedy, or any line for that matter, the audience were kept laughing until the finish.—*Philadelphia Item, May 14, 1901.*

This week—Keith's Theatre, New York.
Next week—Harlem Music Hall, N. Y. City.

Charles Horwitz

(OF HORWITZ & BOWERS).

Charles Horwitz is the author of the most successful sketches and monologues on the Vaudeville stage. The following acts are from Mr. Horwitz's pen: "Mrs. Murphy's Second Husband," for Gracie Emmett and Co.; "A Stage Boy," for Howard and Bland; Wesson and Walters in "Her Beauty Doctor"; "A Matrimonial Substitute," for Mr. and Mrs. Gene Hughes; "The Financial Question," for Beatrice Moreland; "The Mystery of the Mortgage," for Henry E. Dixey; "Miss Ambition," for Hilda Thomas; "The New Minister," for Mack and Orth; "An Amour Duke," for Mr. and Mrs. Tony Farrell, and many others. For terms on sketches, monologues, etc., address

CHARLES HORWITZ, care Shapiro, Bernstein and Von Tilzer, 45 West 28th st., N. Y.

LONDON "MUSIC HALL,"

The Great English Vaudeville Paper—Weekly.

161 STRAND, W. C.

THE NAMES OF TEAMS.

The day seems happily to be past in vaudeville, as well as in sports, when an artist felt that he or she could command attention only by discarding his or her real name and assuming another, generally fanciful and more or less impossible. And yet a few remain to recall this wretched custom of the dear, dead days. From the King's Circus, Preston, England, comes to The Mirror a highly colored poster by which it appears that the circus is run by a gentleman named Olney, Claude Olney, in fact. But this is not the worst. The second feature of the bill is a team rejoicing in the amiable title of August and September. Here is a suggestion for any who may be in need of a new team name. The combinations that may be rung out of the names of the twelve months would provide a whole lot of titles, and, if this were not enough, the signs of the zodiac (see "Farmers' Almanac") and the constellations might be drawn upon. Cassipeia and Andromeda, for instance, should make a name that would appeal to any manager with open time.

RIVAL BURLESQUE MANAGERS AT ODDS.

The recent meeting of burlesque touring managers, called in Cleveland and adjourned for further consideration in this city on Aug. 3, has given rise, it is understood, to some show of feeling in those managers who were not represented at the meeting. These mean now to organize a protective association of their own. William R. Watson is named as the probable president, and other likely members mentioned are Joe Oppenheimer, Al. Reeves, W. H. Rissell, Joseph Jermon, M. M. Theiss, Harry Jacobs, J. H. Barnes, Clifford and Grant, and Robinson and Chandler.

A BOOK ABOUT HELENE MORA.

Helene Mora has had published a very handsome little book, beautifully printed and bound in leather, upon which is stamped in gold the title, "Helene Mora: Her Life, Her Home, Her Work." The frontispiece is a fine portrait of Miss Mora, and the succeeding pages contain accounts of the life of the famous singer, of her pretty home at Bensonhurst-by-the-Sea, N. Y., and of her professional career, along with sundry complimentary press notices and some verses written to Miss Mora.

GOLDEN HAS A DAUGHTER.

A daughter was born to Mr. and Mrs. George Fuller Golden, in this city, on Sunday morning, May 19. There was appropriate rejoicing among the White Rats over this addition to the ranks of the White Stars, and congratulations were showered upon the Big Chief.

VAUDEVILLE JOTTINGS.

Liane de Pougy, the Parisian beauty, who was coming to Koster and Bial's a year or more ago but didn't, is now rusticating at the Hotel Cecil, London.

Paulinetti and Piquo sailed hence on May 8 to fulfill engagements in England. They are booked for eight weeks at the London Hippodrome.

Terry and Lambert continue highly successful in the English provinces, and their return to these hospitable shores is still indefinitely deferred.

Ted D. Marks has booked Mykey and Pollock for the London Pavilion.

Bud Snyder sprained an ankle at Wolverhampton, Eng., recently and wonderful cycle stunts have since had somewhat of a reef taken in them.

Sharp and Flatt have organized the All-Star American Vaudevilles for a tour of England. The roster: Sharp, Flatt and Dumas, proprietors; Felix Dumas, manager; Charles Sharp, stage-manager; Lew Flatt, treasurer; Dan Morton, advance agent; Sharp and Flatt, Helen Gould, the Three Schaffers, Dumas and Dunbar, Little Ganty, Joe Elsworthy and co., Dave Meier, Mabel La Blanche, and Geraldo.

At the London Alhambra they have what they call a "vocal ballet." No doubt we shall see in due time an oral skirt-dance, an optical soprano solo, a nasal piano act, and an auricular flip-flap.

Bessie Bonehill is coming back to America for her Summer's rest. The people here go to Europe for the Summer and those abroad are glad enough to come over here for their vacations.

Isadore Witmark, who went to London to establish there an English office for M. Witmark and Sons, has made himself immensely popular with the Britons.

The Agoust Family will sail for England in July.

The American Federation of Musicians met in convention at Denver last week and decided, among other less important matters, that rag-time music is "unmusical rot," which is a very dreadful thing to say.

Grace Van Studdiford has received an offer to go to Europe and appear in London, Paris, Berlin and Vienna.

Clarice Vance, the Southern singer, has been compelled to cancel all time between May 20 and September and to go under treatment for rheumatism. She will go to her Summer home on Long Island, and hopes to be able to join the Scribner show, opening in Chicago, Sept. 16.

The Lefebre Saxophone Quartette are at the Brooklyn Orpheum this week. They are negotiating with the vaudeville managers for a tour of thirty-two weeks.

Archie Guerin, the boy contralto, will make his vaudeville debut at the Chicago Opera House on June 17. He is thirteen years of age.

Harry Deets conducted a successful amateur minstrel bill in Los Angeles recently for the benefit of the Stephen M. White memorial fund, for which $20,000 had already been raised in Los Angeles. A dozen society men, a number of the leading business men, and the three local managers, Harry Wyatt, Oliver Morosco, and Eric Pollock, were drilled and rehearsed by Mr. Deets, and upon the stage of the Los Angeles Theatre achieved notable success. Mr. and Mrs. Deets are conducting a vaudeville school in Los Angeles.

Savin Rock Park, near New Haven, Conn., will open for the Summer about June 15. The bills will be composed of high-class vaudeville acts, and the following people have been engaged through Vlon and Homans for the opening weeks: Gracie Emmett and co., Gorman and Keppler, Hawaiian Queens, Dempsey, Mack and co., McBride and Goodrich, Mansfield and Wilbur, Dillon Brothers, the Genetos, Wills and Barron, Gertie Gilson, and Monroe, Mack and Lawrence.

Ed Groh, for many years one of the Mimic Four, has joined the Clemence Sisters, and the new team will be known as Clemence, Groh and Clemence. They will present a one-act operatic farce, The Widow of Jones, written for them by George Totten Smith.

Mr. and Mrs. William S. Clifford (Maud Huth) separated after their engagement at Proctor's, Montreal, 6-11, and Miss Huth returned to New York last week to undergo an operation on her right ear. She announced that she meant to apply for a divorce.

A daughter was born to Mr. and Mrs. Charles A. Prince in this city on April 29.

Pauline De Vere, who has been spending a few weeks with her grandparents at Harrisburg, Pa., opened on the Burt Park circuit at Louisville, on May 19, with Akron, Mansfield, Sandusky, Cincinnati, and Evansville to follow.

Edna Aug resigned last week from the stock co. at the New York, and will be seen at the roof-gardens this Summer.

Columbino, a lightning change performer, a la Fregoli, Blondi, and La Presa, made his local debut at a trial at Koster and Bial's last Thursday night and was well received.

The Sohlkes are playing successfully in the West with their five pickaninnies.

The floral display in the lobby of the New York at the first performance of The King's Carnival, May 13, was one of the largest ever seen in this peaceful city. Adele Ritchie, Nina Farrington, and Vera Morris seemed to be the favorites of the flower purchasers.

Sevengala's season has been prolonged and he will play at Greenville, S. C., May 27-June 1, under auspices of the White Rats.

Special electrical effects and a floral scene will be features of the act to be introduced in vaudeville by John E. Brennan and Florence Stinott, at the close of Mr. Brennan's tour with 'Way Down East.

A new act, called Aureola, Queen of Light, was put on last week at the Utica Orpheum, and, by all accounts, made an immense hit. It was devised by Winand W. Bols, of Utica, who has patents pending, and will tour it in vaudeville, probably with Nettie Dagwell as Aureola.

George Fuller Golden was arrested on May 13 for disorderly conduct in Broadway, and was fined $5 by a magistrate.

David O'Brien and Henriette Herold have been engaged for two weeks at the Louisville Zoological Gardens to present their new sketch by Con T. Murphy.

Mrs. F. F. Proctor was ill last week at her home, Larchmont, N. Y., but happily she was said yesterday to be convalescent.

Marie Dressler fainted after the performance at the New York May 13, having been exhausted by the rehearsals.

Madame Sofia Scalchi, by latest announcement, will not appear in vaudeville here next season, as she had expected to do. She is now at her home in Europe and probably will remain there next Winter.

Mr. and Mrs. Stuart Barrow have closed their season and have gone to their home, Oswego, N. Y.

Charles Leonard Fletcher will be a feature at the opening of the Summer season at the Auditorium, Louisville, May 27. He is booked solid in the West for the Summer, including the Pacific Coast, opening at the Orpheum, San Francisco, July 14.

May Wentworth and co. played Wonderland, Detroit, last week and rest this week. Miss Wentworth, Gus Hogan, and William Raynore, are spending the week in Mt. Clemens. They play Olentangy Park, Columbus, 26-June 1.

Gerald Griffin and Olive White will open at Casino Park, Toledo, Ohio, on May 26 in Ida C. and May Ward's sketch, Silence is Golden. Harry Mack remains with the sketch to play his old part of the sea captain. Miss White will be featured.

Frank Whitman, the dancing violinist, will open on June 3 with the Cecilia Loftus co. as a special feature for the three weeks' tour. At the end of this time he will play a circuit of parks that will carry him to the end of the Summer, when he will sail for England, where he has contracts for twelve weeks at the Oxford and Tivoli.

Mr. and Mrs. Joseph M. Weber and Lee Harrison have taken passage for Europe on the "Fuerst Bismarck," sailing on June 6.

Frank Bnoman and Rose Adelle closed their season at Keith's, New York, on May 18. They will rest the entire Summer at Jamestown, on Chautauqua, where they recently purchased a home. They will play dates next season, opening in Chicago in September.

Signorina Rita Mario, the talented girl violinist, who is now appearing in vaudeville, has upon her several engagements in Boston achieved success, her rendering of Vieuxtemps' "Fantasie Appassionata" having been pronounced by the critics as remarkable.

A rumor that William A. Brady had practically concluded negotiations for an option on Koster and Bial's Music Hall went the rounds yesterday, but could not be verified.

Charles Singer, formerly a waiter at James J. Corbett's saloon, has sued Weber and Fields for $5,000 and Leo C. Teller for $2,000, alleging that they, through some spite he says was causeless, secured his discharge by Mr. Corbett, and that Mr. Teller assaulted him when he called at Weber and Fields' to protest. The defendants entered a general denial.

La Belle Tortajada, the Spanish dancer, has scored in operetta at the London Alhambra.

Business-Manager "Pony" Moore, of Boyd's Theatre, Omaha, is now returning from Manila and bringing along a Filipino village for the Pan-American Exposition, Buffalo. He has 165 Filipinos, including a native band of fifteen, and he carries seventy-five tons of live stock, furniture, implements and other things indigenous to the Philippines.

BUSINESS NOTE.

Jo. Paige Smith has taken entire charge of the bookings for Summer and next season of George W. Leslie, Louise Willis and co., in Chums.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Chicago Opera House: For 19-25: Hal Stephens and co., Winona and Banks Winter, Techow's cats, Mansfield and Wilbur, the Rozzinos, Lorenz and Halpin, Welch Brothers, Mr. and Mrs. Irving Jones, Weston and Yost, and Schuyler Sisters.—Olympic: For 19-25: Billy Van, Mr. and Mrs. Grant, Roberts, Hughes and Roberts, Leyis and Elliott, John T. Powers, Emily Lytton and co., and Miss Norton.—Orpheon: Matt J. Flynn's Big Sensation co. 19-25. Verdier Sisters, Adams and Kelly, Morrison and Daly, Kitty Clemons, Keely Brothers, Grundy Trio, and Mr. and Mrs. Sherman Contes comprise the olio.—Sam T. Jack's: The New York Stock co. appear 19-25 with Constantine Sisters, Colton Brothers, Three Soltares, and Russel and Richards.—Trocadero: The Twentieth Century Sports 19-25. Olio: Marie Rogers, McFarland and Murray, the Chicks, and Belle Harvey.—Hopkins': For 19-25: The stock co. present The Lights o' London. The vaudeville bill: McPhee and Hill, Boyce and Wilson, Miss McPhee, and Lizzie McKeever.

P. F. REYNOLDS.

BOSTON, MASS.—Lillian Burkhart's return to Keith's for the second time this season is appreciated by the patrons. She always has a particularly cordial welcome, for she is the prime favorite in dramatic sketches with local audiences. This time she has a new play, Jessie's Jack and Jerry, in which she has the support of James R. Carey and Oscar Norfleet. The other features 20-25 are R. J. Jose and the song sheet, Ralph Johnstone, Oddetta, Snyder and Buckley, Mr. and Mrs. Kelcy, Edward L. Boyle, Ward and Curran, Vernon, Gilbert and Goldie, Edward Avary, Ramsdell and Arnold, Milton and Maute Wood, and the biograph.—Charles Mitchell and Kitt McCoy are the topliners at the Howard Athenaeum 20-25. Other features of the bill are Marie Remington, Lyons and Crowley, George B. Alexander, the Female Drummer Quartette, Alice Lorraine, John T. Smith, George R. Chisholm, Ida Howell, the Nobles, May Melville, Ellis and Raymond, M. J. Needham, Ben Johnson, and Professor Fox.—The Sporty Widows at the Palace 20-25 introduce Murphy and Dunn, Morrell and Evans, Raymon and Caverly, Larkins and Paterson, and Hassman and Olmette.—In the olio with Dainty Paree at the Lyceum 20-25 are Van Leer and Duke, the Murphys, Lillian Beech, Batchelder Sisters, the Grahams, and Mosher Trio.—At Music Hall 20-25 are Crimmins and Gore, Will H. Fox, the Nevaros, Cawthorne and Forrester, Nelson's Conliques, the Lelliotts, Professor Walbertl's horse, Gallando, Everett Trio, Ralfe O'Reilly, Miles and Kitrana, Courtney and Dunn, Dottie King, John R. Harty, Al. Coleman, and the vitagraph.—The vaudeville bill at Austin and Stone's 20-25 is made up of the Whittaker Family, Benson and Leigh, Clsie Bishop, Addison Brothers, Eckhoff and Gordon, Four American Trumpeters, Ben Riggs, Princeton Sisters, Frank Nevill, Sisters Compton, Violet Hillson, Crowley and Foley, Hall and Herbert, O'Brien and Houston, Florence Zeller, and Tiff's phono-automata.

JAY BENTON.

PHILADELPHIA, PA.—Keith's spectacular Pageant of Nations, after a tour of fourteen weeks, closed their season of fourteen weeks in this city 18, and the members returned to their homes in Boston. Keith's patrons are much pleased by the introduction of a regular orchestra instead of the former piano accompaniments. For week 20-25: Mr. and Mrs. Arthur Sidman, Mary Dupont and co., Reno and Richards, Beaux and Belles Octette, Press Eldridge, Belle Davis, Smith and Fuller, Herald Square Quartette, Brooks Brothers, Laredo and Blake, James Myles, the Ventinis, and the biograph; business continues to capacity, and the house, as usual, will retimes to capacity, and the house, as usual, will remain open all Summer.—The Henry Burlesquers, with Chuck Conners as special feature, are at the Trocadero 20-25. Others: Dolly Jardin, Vinnie Henshaw, Georgie Fransoli, Bryant and Burrows, Forbes and Quinn, Sanford and Hounsel, and Sherwood and Fox; business excellent. Manager Floyd Lauman has decided to close the season June 1.—The Lyceum continues to splendid business, and with present patronage is likely to run well into the Summer. Lillian Tyson and Harry Brown's co. remain for second week, 20-25, changing title of bill to English Gaiety Burlesquers, with entire new burlesques. The co. includes Brown, Harrison and Brown, Lettie Hoffman, Viola Thorndyke, Vera Aymer, Gay Williams, J. B. Gaffney, and De Lisle. Manager John G. Jermon being indisposed, his wife (formerly Lillian Tyson) is looking after the interests of the Lyceum.—The Star, with a stock variety co., is doing well. Olio 20-25: Kitty Miley, Seymour and Schrode, Secker, Wiekes and Secker, Fred Wyckoff, and Udell and Pearce.

S. FERNBERGER.

ST. LOUIS, MO.—The Columbia had a splendid bill 13-19, but the warm weather the latter part of the week affected business. Managers Middleton and Tate have done such an enormous business at the Columbia this season that it is noticeable now when the fag end of the season has arrived. Gertrude Mansfield and Caryl Wilbur had a great laughing success in A Bird and a Bottle. Other good acts were Sisson and Wallace, Weston and Yost, Winona and Banks Winter, and Mr. and Mrs. Irving Jones. For 20-26, closing week of the season: Rose Coghlan and co., Harris and Walters, Adelina Roattino, Wesson and Walters, Charles H. Duncan, Gilmore and Boshell, Emery and Russell, Mabelle Norton, Sisters Connell, Rooney and Stein, Ottersen Trio, and the kinodrome.—Colonel Hopkins had a good bill at Forest Park Highlands 12-18. Jessie Bartlett Davis was unable to sing on Tuesday, Wednesday and Thursday. The weather then was too much for her throat, and was also too cool for garden business. Others were: Martell Family, Moller, Fuller and Burke, and Delmar-Debrimont Trio. For 19-25: Francesca Redding, assisted by John Alden and Arthur Larkin, in Her Friend from Texas; Three Dumonds, Keno, Welch and Melrose, Lew Hawkins, and Hooker and Davis.—At the Delmar, Dorothy Studebaker was a great favorite 12-18. Kara and Charles Leonard Fletcher presented splendid acts. For 19-25: Davenport Brothers, The Anderson Sisters, Wall and Fogarty, Filson and Errol, assisted by John H. Godfrey, in A Divided House; Carlin and Brown, Delmar-Debrimont Trio, Flatt and Sutherland, and Ben Mowatt and Son.—Manion's Park opened 19 under management of James B. Donovan. The garden has been newly laid out by a landscape gardener, and several new buildings have been erected. With the addition of Klausmann's Cave, the park is nearly double its former size. In addition to the vaudeville programme, there will be band concerts daily. Matinees will be given Sunday, Wednesday, and Saturday. The opening week shows John Maxs, the Le Roys, Dot Karroll, Duffy, Sawtelle and Duffy, the Le Vines, Alma Gillette, the Richardsons, and a comedy, Mooney's Visit, by the stock.—The Standard continues to good business. Week 19-25: Watson's Oriental Burlesquers. The olio: Baker and Bunnell, Scanlon and Stevens, Evans and Vidocq, Fyne and Dandy, and Hawley and Leslie. Harry Morris' Twentieth Century Maids 20-1.

J. A. NORTON.

WASHINGTON, D. C.—Keith's living pictures and Harry Gilfoil are the headliners at Chase's New Grand 20-25; attendance large. Maude Courtney, Kelly and Kent, Arras and Alice, Conkley and Hensted, and the royal Hungarian Band are other features.—For the closing week of the season 20-25 at Kernan's Lyceum Robin Hood, Jr., is attracting audiences of large proportions. Olio: McDonald Brothers, Ruby Leoni, Riley and Hughes, Mildred Connor, Barry and Connor, Irene Young, May Marshall, and Young and Barnes.—The Bijou opened 18 to an over-

VAUDEVILLE. VAUDEVILLE.

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Notice to those who have been asking me to write Dem monologues—I now have one completed. Suitable for either man or woman. Address WILL M. CRESSY, Morton House New York City.

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flowing audience, with Miner and Van Osten's spectacular musical extravaganza, The Devil's Daughter, remaining for the week, in preparation for the Pan-American Exposition at Buffalo. It is going to be a big attraction. Leonore White dazzles as a living picture model, and clever people are introduced in Billy B. Van, Alf. Hamilton, Dick Gorman, Nellie O'Neil, Flo. Perry, Nettie Leonard, and Jessie Villars.——Glen Echo on the Potomac will open 25 under management of W. F. Thomas, with a band concert and an aerial wire exhibition by Hill and Ostrado. The Summer season of vaudeville will begin 27.——Item: The Lafayette Square Theatre, Buffalo, N. Y., which will be under direction of James L. Kernan, of the Lyceum here, will be another link in the chain connecting the Auditorium and Monumental in Baltimore, and will open for the season June 17. Ridge Waller, treasurer of the Lyceum here, will be in charge during the exposition.

JOHN T. WARDE.

LOS ANGELES, CAL.—Orpheum (Eric Pollock, manager): Suffocation houses 6-12. Goblin was a complete mystifier with his illusions and clever sleight-of-hand work. Clayton, Jenkins and Jaspar produced roars of laughter by their antics. Barbieri and Castellano were repeatedly encored for their fine singing of operatic selections. The Carlson Sisters, head producers, scored most pronouncedly in neat dances and coon songs. Francesca Redding's Her Friend from Texas went as well as during the preceding week. Marguerite Ashton continued her singing hit. Josephine Gassmann won laughs and applause as Ib, supported by her pocket colored comedians. The biograph was there, too. Due 13-19: Barnes and Sisson, Alf Grant, Patterson Brothers, and Martinetti and Sutherland.——Item: The Orpheum gave two performances daily during La Fiesta week with a total of nearly 28,000 admissions.

S. B. DEWEY.

JERSEY CITY, N. J.—The Parisian Widows opened a supplementary season of six weeks 13, the first week of which was put in at the Bon Ton 13-18 to good patronage. In the olio were Ed. and Mlle. Hosea, Musie and Jenn Huested, William Williams and Teddy Abeene, Meakin and Repeir, Sheehan and Kennedy, and Charles Falke. The Innocent Maids 20-25.——Appearing at the Republican Club "stag" 15 were Al. Lawrence, Charles Patterson, Bob McDonald, Stevenson, Rube Baker, and Bartell and Morris.——Items: Charles Falke's illustrated songs at the Bon Ton were one of the big hits with the Parisian Widows.—Ida Raymond, of this city, has signed for next season with the Parisian Widows.—A theatre party was given as a tribute to Charles Falke, at the Bon Ton 17, composed of a number of Mr. Falke's friends and admirers of the Parisian Widows.

WALTER C. SMITH.

NEW HAVEN, CONN.—Wonderland (S. Z. Poli, manager): Large audiences 13-18. Edgar and Mabel Norton were featured in The Wrong Flat, which has many excellent situations well handled. The finish is weak, but a new one is being rehearsed which will strengthen the act. Hill and Hull gave one of the best turns on the bill, their acrobatic tricks winning many recalls. Another excellent number was Dooley and Fowley, one of the best black face acts of the season. Ford and Dot West, Frank Colton's donkeys, Johnnie Johns, Bennett and Duryea, Sully, Moore and Sully, and the vitagraph were upon the olio. For 20-25: Clayton White and Marie Stuart, Willis Family, Will H. Murphy and Blanche Nichells, Aurie Dagwell, the Rosseaus, and Mack and Daly, and the vitagraph.——Item: Edgar and Mabel Norton were entertained by friends while here 13-18.

JANE MARLIN.

BUFFALO, N. Y.—Shea's Garden Theatre: Full houses 13-18. Undine was not a pleasing piece for clever Cecilia Loftus. The Russell Brothers' new sketch was bright and lively. Josephine Sabel, Lizzie and Vinie Daly, Grapewin and Chance, Jordan and Welch, Ramza and Arno, and John E. Camp were all well received.——Court Street: Clark Brothers' Royal Burlesquers proved one of the season's best 13-18. Howard and Emerson, Kelly and Adams, Eulalie and Rinehart, Trolly Car Trio, Leslie and Adams, Coulter and Starr, and the Lazelles all presented good specialties; business excellent. Nearly twenty acts volunteered for a big benefit for Business-Manager Schlesinger 19. FRANK E. WILCOX.

TORONTO, CAN.—Shea's (M. Shea, manager): The bill 13-18 was headed by Patrice, assisted by Maurice D'Arcy. Digby Bell, whose famous baseball recitation has made him a great favorite here, presented a new monologue, which was well received. Johnson and Dean made a hit with their new coon songs. Fatma and Smaun, Little Elsie, Newell and Shevette, Dunifrio, and Chinquilla were others.

J. V. McAREE.

CLEVELAND, O.—The bill at the Empire 20-25 will be comprised of Fatma and Smaun, Digby Bell, Grapewin and Chance, Johnson and Dean, Fields and Ward, Elsie Janis, and Torcat.——Minco's City Club is the attraction at the Star 20-25.——Sipe's Dog and Pony Show played to large crowds at the circus grounds 13-18. Wallace's Shows appear here 30.

WILLIAM CRASTON.

OMAHA, NEB.—The season at the Creighton-Orpheum closed 5-11, and, judging by the attendance during the last week, the house could have run successfully for at least another month. The season has been remarkably profitable, and the house is to be renovated throughout for the opening in September.——At the Trocadero Fred Rider's Night Owls played to big houses 12-18.

J. R. KINGWALT.

NEWARK, N. J.—Waldmann's Opera House (Ed F. Rush's Victoria Burlesquers 13-18. Good business. The soubrets were Marshall and Loraine, Watson and Ferguson, Clark and Emmons, Al. and Jack Grant, Dot Davenport, and Le Roy and Levannion.——Item: The executive staff of Waldmann's will have a benefit during the first week in June.

C. Z. KENT.

PROVIDENCE, R. I.—Westminster (George H. Bachelder, manager): Dainty Paree gave a thoroughly bright bill to good houses 13-18. The co. contained Nettie and Lizzie Batchellor, Van Leer and Duke; Mosher Trio, Nick and Blanche Murphy, the Grahams, and Lillian Beach. Kings and Queens 20-25.

HOWARD C. RIPLEY.

WILKESBARRE, PA.—The Star was well patronized 12-18, when Sam T. Jack's co. appeared. The olio: Mabel Hazelton, Julia Natus, Hoyt and Neff, Fisher and Clark, James and Flora Simpson, and the Lulaine Darrell Trio. Miss New York, Jr., 19-25.

CLAUDE L. N. NORRIE.

PITTSBURG, PA.—Robie's Knickerbocker Burlesquers were at the Academy 13-18, house packed. The olio: Dainty Rosalie, Rice, Cady and Vedder, Brothers La Moyne, Carleton and Terry, and Berte and Sophie Leslie. The Utopians 20-25.

L. W. MENDENHALL.

MINNEAPOLIS, MINN.—The Victoria Burlesquers were at the Dewey 12-18 to large business. Olio: Ruth Everett, Aggie E. Buhler, the Harpers, Curtis and Sidman, Reid and Gilbert, and Jocleon and Moore. Sam T. Jack's co. 19-25.

F. C. CAMPBELL.

MONTREAL, CAN.—A strong bill drew good houses 13-18 at Proctor's. Eddie Girard and Jessie Gardner were the headliners. Pialkowski, Lawrence Crane, May Yvonne, Ramsay Sisters, Harry Tailor, and the kalutechnoscope were the other items.

W. A. TREMAYNE.

YOUNGSTOWN, O.—Park (John P. Hill, manager): House closed 11, ending the first season, with business satisfactory to the owners. Manager Hill and attaches have been secured for the coming season, and the manager has gone to New York to get attractions for the coming year. He is associated with the White Rats and will look through them.——Casino Park (Edward W. Stanley, manager): This resort will open 26 with a concert. Week of 27 June 1 will come Mr. and Mrs. Ed Hutchinson, balloonists, in mid-air jumps. They are making a balloon here, and will call it "The City of Youngstown." Mr. Hutchinson will make night ascensions after the Casino performance. Manager Stanley announces that he has a fine bill for the opening week.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): The closing week of vaudeville was celebrated 13-18 by Howard and Bland, Yankee Comedy Four, three Westons, Belle Barlow, George Martin, the Rosseaus, and Libby, Traver and Bruno. Howard and Bland were the especial hit. George Martin is a Springfield boy, who is doing some clever juggling. There was a benefit 19 for Manager Casey, a long list of artists taking part.——Auditorium (Agnes Barry and Co., managers): The burlesque Summer co. had a change of bill 13-18. The three Gardners were a strong feature, and Burt, the Lane Sisters, and the Casino Comedy Four were lively adjuncts.

ROCHESTER, N. Y.—Cook Opera House (J. C. Moore, manager; J. E. Wiggins, resident manager): Business large 13-18. The olio included the Seven Reed Birds, Tschernoff's dogs, the Juggling Johnsons, Canfield and Carleton, Frances Curran, John Healy, Naomi Erhardo, Mudge and Morton, and Dean, Jose and co. For 20-25: The Misses Delmore and co., Gabetti's monkeys, the Five Olracs, Ameta, Davis and McCauley, the Hoovers, and George Hammersmith.——Item: Manager Moore has secured the Murray-Lane Opera co. for a Summer season, opening on or about June 10.

DETROIT, MICH.—Marcel's living art studies held over at Wonderland 13-18, and were again a great drawing card. Jean Marcel exhibited a new series of pictures, all wonderfully beautiful and artistic. May Wentworth, Patti Rosa and co. gave one of the best pieces ever seen in this house. John and Lillian Hoover, Le Paige, Ray L. Royce, Hill and Whitaker, and the Bachelor Club filled out the bill.——The Parisian Belles held forth at the Capitol Square 13-18. Features were the Ledegar Trio, Charles Payne, May Corey, Matthew Cameron, the Jansens, and Irene Powers.

KANSAS CITY, MO.—Marie Wainwright was the feature at the Orpheum for the last week of its season 13-18. She appeared in Josephine and Napoleon, with Edward Ebner as Napoleon. Lawrence and Harrington as the tough boy and girl made a big hit and perhaps afforded more amusement than any other turn. Several other numbers were of more or less interest. At the conclusion of the week the friends and employes of the house gave a supper on the stage to Manager Lehman and Assistant Manager Shouse.

INDIANAPOLIS, IND.—Grand (Thomas J. Myers, manager): Season closed 11, having demonstrated that high-class vaudeville is welcome in Indianapolis. Manager Myers, who has labored very hard for the success of this venture, and came out of the fight with credit, had a benefit 18. The bill was made up largely of local talent. Mr. Myers will spend his vacation camping on the banks of the classic White River, of Indiana.

ST. PAUL, MINN.—Star (Miller and Wittig, lessees; M. H. Singer, manager): Week 12-18: Minco's City Club, one of the best burlesque organizations that has appeared here this season. Olio: Fannie Everett, Theo Dolph, and Susie Levino, Charland and La Pearle, Hanley and Jarvis, Cole and Delose. Packed houses.

SAN FRANCISCO, CAL.—Orpheum: James O. Barrows and co. in A Thoroughbred, Ed. Latelle, Bison City Quartette, Agoust Family, Zed and Zarrow, the Huntings, and McIntyre and Heath 12-18.——Fischer's: Augusta Sulvini, De Roe, Clara Fabrier Hyde, Viola Bancroft, and Joseph Dunery 12-18.

WEST SUPERIOR, WIS.—Gem (W. S. Campbell, manager): Week 13-20: Gilroy and Kelcey, Mlle. Rosena, Bessie Callahan, Lambert and Anderson, Castle Sisters, Josie Maloney, Ida Monerief, and stock; business good.

NEW ORLEANS, LA.—West End (H. A. Ottman, manager): Brookes' Marine Band continues the principal attraction. Lorraine and Howell, Baby Lund, and the vitagraph were the vaudeville numbers 13-18.

ATLANTA, GA.—Lyceum (R. Coley Anderson, manager): For 6-11: Dixon, Bowers and Dixon, World and Merrilles, Adele Purvis Onri, Burt Haverly, and Forrester and Floyd; good business.

GLENS FALLS, N. Y.—Capital Music Hall (John Donahue, proprietor): For 13-18: Humes and Lewis, Cooper and Shaw, John C. Leonard, Grace Lillian, and Rose Lewis; attendance good.

NORFOLK, VA.—The Granby (Otto Wells, manager): Week 13-18: Lockhart's elephants, Arnim and Wagner, Nat M. Wills, Hall and Staley, Arris and Alice, Browning Sisters, and the Hawaiian Queens.

BALTIMORE, MD.—The Knickerbockers hold the stage of Kernan's Monumental 20-25, where they present a thoroughly up-to-date entertainment; good business.

WILMINGTON, DEL.—Dockstader's (W. L. Dockstader, manager): Employes' benefit 13. Large crowd. The season is now ended.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates within advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Aglos Trio—The New York, N. Y., 20-25.
Ahems, The—Olentangy Park, Columbus, 19-25.
Albertus and Bartram—Orpheum, Karlsbad, Austria, 1-30.
Ameter—Cook's, Rochester, 20-25.
Anderson Sisters—Delmar, St. Louis, 19-25.
Arnim and Wagner—Pastor's, N. Y., 20-25.
Arras and Alice—Chase's, Washn., 20-25.
Ascott and Eddie—Park, Worcester, 20-25.
Austin, George E.—H. and B., Brooklyn, 20-25.
Automobile Girl, The—Orpheum, Brooklyn, 20-25.
Beaudet, Louise—H. and B., Brooklyn, 20-25.
Bell, Digby—Empire, Cleveland, 20-25.
Bickwell—Orpheum, Brooklyn, 20-25.
Blake, Harry and Flora—Palace, Southampton, 20-25, Alhambra, Brighton, 27-June 3.
Boston Comedy Four—Summer Garden, Louisville, 19-25, Chester Park, Cincinnati, 26-June 2.
Boyd, Harry—Lake Casino, St. Joseph, 26-June 1.
Boyer and Wilson—Hopkins', Chicago, 19-26.
Boyle, Edward T.—Keith's, Boston, 20-25.
Bradford, Carter, and Pickaninnies—Ramona Park, Grand Rapids, 26-June 1.
Brehany, Louise—H. and S., N. Y., 20-25.
Brooks Brothers—Keith's, Phila., 20-25.
Burkhart, Lillian—Keith's, Boston, 20-25.
Caicedo—Orpheum, Brooklyn, 20-25.
Canfield and Carleton—H. and S., N. Y., 20-25.
Carlin and Brown—Delmar, St. Louis, 19-25.
Chicago Lady Quartette—Empire, Belfast, 20-25, Empire, Dublin, 27-June 1.
Circus, Carrie—Empire, London, 3-July 1.
Conkley and Husted—Chase's, Washn., 20-25.
Coghan, Rose—Columbia, St. Louis, 19-25.
Coini Comedy Dog—Olentangy Park, Columbus, 20-25.
Collins and North—Shea's, Buffalo, 20-25.
Comstock, Laura—Pastor's, N. Y., 20-25.
Cotton and Long—Proctor's 5th Ave., 20-25, Proctor's, Montreal, 27-June 1.
Courtney, Maud—Chase's, Washn., 20-25.
Clegg Family—Keith's, N. Y., 20-25.
Crawford and Stanley—Orpheum, Brooklyn, 20-25.
Cressey and Payne—Keith's, N. Y., 20-25, Keith's, Phila., 27-June 1.
Curtis, Rita—K. and E., N. Y., 20-25.
Dagwell, Aurie—Poli's, New Haven, 20-25.
Dandy, Jess—Shea's, Buffalo, 20-25, Shea's, Toronto, 27-June 1.
Davenport Bros.—Delmar, St. Louis, 19-25.
Davis and Macauley—Cook's, Rochester, 20-25.
Davis, Belle—Keith's, Phila., 20-25.
De Forests, The—Keith's, N. Y., 20-25.
Delmar-Debrimont Trio—Delmar, St. Louis, 19-25.
De Lisle, Master—Lyceum, Phila., 13-June 1.
De Witt and Burns—Shea's, Buffalo, 20-25.
Diann—Minchen, Germany, June 1-30.
Dixon, Bowers and Dixon—Orpheum, Brooklyn, 20-25.
Donovan and Robertson—Keith's, N. Y., 20-25.
Duffy, Sawtelle and Duffy—Manion's Park, St. Louis, 19-25.
Dunmonds, Three—Forest Park Highlands, St. Louis, 19-25.
Duncan, Charles H.—Columbia, St. Louis, 19-25.
Dupont, Mary—Keith's, Phila., 20-25.
Dwllyn, J. Bernard—Casino, Toledo, 20-25.
Eldridge, Press—Keith's, Phila., 20-30.
EMMONS AND SINCLAIR—Olentangy Park, Columbus, 19-25.
Fields and Ward—Empire, Cleveland, 20-25.
Fields, W. C.—Folies Bergere, Paris, May 1-June 30.
Filson and Errol—Delmar, St. Louis, 19-25.
Fitzma and Swann—Empire, Cleveland, 20-25.
Flatow and Dunn—K. and E., N. Y., 20-25.
FLATT AND SUTHERLAND—Delmar, St. Louis, 19-25.
Fletcher, Charles Leonard—Auditorium, Louisville, 27-June 1.
Fuller, Moller and Burke—Suburban Park, St. Louis, 19-25, Hopkins', Memphis, 26-June 1.
Gabetti's Monkeys—Cook's, Rochester, 20-25.
Gardner and Lewis—Shea's, Buffalo, 20-25.
Gardner and Maddern—C. O. H., Chicago, 20-June 1.
Garnellas, The—Lake Casino, St. Joseph, 26-June 1.
Gassman, Josephine—Keith's, Boston, 20-25, Keith's, Phila., 27-June 1.
Gaylor and Graff—Keith's, N. Y., 20-25, M. H., Harlem, 27-June 1.
Gebest Sisters—Keith's, N. Y., 20-25.
Gehrue and Ford—The New York, N. Y., 20-25.
Geiger, John—Cook's, Washn., 20-25.
Gilbert and Goldie—Keith's, Boston, 20-25.
Gilfoil, Harry—Chase's, Washn., 20-25.
Gilmore and Boshell—Columbia, St. Louis, 19-25.
Gillette, Alma—Manion's Park, St. Louis, 19-25.
Girard and Kingsley—Shea's, Buffalo, 20-25.
Glenroy, James Richmond—Hurtig and Seamon's, 20-25, C. O. H., Washn., 27-June 1.
Golden, George Fuller—H. and B., Brooklyn, 20-25.
Gorman and Keppler—H. and B., Brooklyn, 20-25.
Grant, Mr. and Mrs.—Olympic, Chicago, 19-26.
Grapewin and Chance—Empire, Cleveland, 20-25.
Gray, Edward Keith's, Boston, 20-25.
Griffith, John—Casino, Toledo, 20-25.
Hale Sisters—Lake Casino, St. Joseph, 26-June 1.
Hall, Pauline—Orpheum, Brooklyn, 20-25.
Hammersmith, George—Cook's, Rochester, 20-25, Woodward, Detroit, 27-June 1.
Harrington, Giles W.—Robinson Park, Fort Wayne, Ind., 26-June 1.
Harrington and Harrington—Pastor's, N. Y., 20-25.
Harris and Walters—Columbia, St. Louis, 19-25.
Hawkins, Lew—Forest Park Highlands, St. Louis, 19-25.
Hendrix and Prescott—Park, Worcester, 20-25.
Herald Square Quartette—Keith's, Phila., 20-25.
Hill and Silvians—Shea's, Buffalo, 20-25.
Hooker and Davis—Forest Park Highlands, St. Louis, 19-25.
Hoovers, The—Cook's, Rochester, 20-25.
Houdini, Harry Kohn, Germany, 16-30, Amsterdam, Holland, June 1-30.
Howard and Bland—Park, Worcester, 20-25.
Howard, Frederick—Keith's, N. Y., 20-25.
Jacklin and Ingram—Pastor's, N. Y., 20-25.
Janis, Elsie—Empire, Cleveland, 20-25.
Johns, Johnnie—Orpheum, Brooklyn, 20-25.
Johnsons, The—Pastor's, N. Y., 20-25.
Johnston, Davenport and Lordlla—Cook's, Rochester, 20-25.
Johnstone, Ralph—Keith's, Boston, 20-25.
Jones, Mr. and Mrs. Irving C.—O. H., Chicago, 19-26.
Jordan and Cranch—Shea's, Buffalo, 20-25.
Jose, R. J.—Keith's, Boston, 20-25.
Karroll, Dot—Manion's Park, St. Louis, 19-25.
Kelley, Mr. and Mrs. Alfred—Keith's, Boston, 20-25.
Kelly and Kent—Chase's, Washn., 20-25.
Kelly and Mason—Olentangy Park, Columbus, 19-25.
Keno, Welch and Melrose—Forest Park Highlands, St. Louis, 19-25.
Kenwick, Anna—Casino, Toledo, 20-25.
Kernell, John—K. and E., N. Y., 20-25.
King, Blanche—K. and E., N. Y., 20-25.
Kingsley, Julia—Shea's, Buffalo, 20-25.
Lamar and Gabriel—Cook's, Rochester, 20-25.
Laredo and Blake—Keith's, Phila., 20-25.
Lawson and Namon—Olentangy Park, Columbus, 19-25.
Lefebre Saxaphone Quartette—Orpheum, Brooklyn, 20-25, Keith's, Phila., 27-June 1.
Leroy, Mlle.—Casino, Toledo, 20-25.
Leroys, The—Manion's Park, St. Louis, 19-25.
LeRoy and Levanion—H. and B., Brooklyn, 20-25.
Le Vines, The—Manion's Park, St. Louis, 19-25.
Lewis and Elliott—Olympic, Chicago, 19-26.
Lewis, Nelson—Shea's, Buffalo, 20-25.
Link, Billy—The New York, N. Y., 20-25.
Litchfield, Mr. and Mrs. Neil—Steeple Chase Auditorium, Coney Island, 20-25.
Livingstons, Three—H. and S., N. Y., 20-25.
Lorenz and Halpin—C. O. H., Chicago, 19-25.
Lozelle—Lake Casino, St. Joseph, 26-June 1.
Lytton, Emily—Olympic, Chicago, 19-26.
Mack and Daly—Poli's, New Haven, 20-25.
Majorie—Park, Worcester, 20-25.
MANSFIELD AND WILBUR—C. O. H., Chicago, 20-25, Wonderland, Detroit, 27-June 1.
Marion, Sam, and McCoy Sisters—Orpheum, Brooklyn, 20-25.
Marion and Pearl—Pastor's, N. Y., 20-25.
Marsh and Sartella—Metropolitan, Maine, Minn., 26-29, O. H., St. Paul, 30-June 1.
Martin, Geo.—Park, Worcester, 20-25.
Maynes, The—Lake Casino, St. Joseph, 26-June 1.
Maxs, John—Manion's Park, St. Louis, 19-25.
Maxwell and Simpson—Keith's, N. Y., 20-25.
McAvoy and May—The New York, N. Y., 20-25.
McAvoy, Dick and Alice—Pastor's, N. Y., 20-25.
McKeever Hopkins', Chicago, 19-26.
McPhee and Hill—Hopkins', Chicago, 19-26.
McPhee, Miss—Hopkins', Chicago, 19-26.
McWalters and Tyson—Pastor's, N. Y., 20-25.
Melrosas, The—Olentangy Park, Columbus, 20-25.
Milton and Maude Wood—Keith's, Boston, 20-25.
Mitchell and Cain—Keith's, N. Y., 20-25.
Morton, Sam, Kitty and Clara—H. and S., N. Y., 20-25.
Monroe, Mack and Lawrence—H. and B., Brooklyn, 20-25.
Moreland, Thompson and Amber—Casino, Toledo, 20-25.
Mowatt, Ben—Delmar, St. Louis, 19-25.
MURPHY, MR. AND MRS. MARK—Koster and Bial's, N. Y., 20-25.
Murphy and Albert—Park, Worcester, 20-25.
Murphy and Nicholls—Poli's, New Haven, 20-25.
Murray and De Forrest—K. and E., N. Y., 20-25.
Myles, James—Keith's, Phila., 13-25.
NIBLO, FRED—Koster and Bial's, N. Y., 20-25.
Nichols, Nellie V.—K. and E., N. Y., 20-25.
Nichols Sisters—H. and B., Brooklyn, 20-25.
Norton, Mabelle—Columbia, St. Louis, 19-25.
Norton, Miss—Olympic, Chicago, 19-26.
Nosses, Five—H. and B., Brooklyn, 20-25, M. H., Boston, 27-June 1.
Nugent and Fertig—Casino, Toledo, 20-25.
Odietta—Keith's, Boston, 20-25.
Olracs, Five—Cook's, Rochester, 20-25.
Osterman, Katherine—Keith's, N. Y., 20-25, H. and S., N. Y., 27-June 1.
Ottersen Trio—Columbia, St. Louis, 19-25.
Partellos, The—Wisconsset, 20-25, Boothbay Harbor, 27-June 1.
Powers, John T.—Olympic, Chicago, 19-26.
Ramsdell and Arnold—Keith's, Boston, 20-25.
Rauchle—Orpheum, Brooklyn, 20-25.
Raymond Musical Trio—O. H., Chicago, 12-18.
Redding, Francesca—Forest Park Highlands, St. Louis, 19-25.
Reed Trio—Shea's, Buffalo, 20-25.
Reno and Richards—Keith's, Phila., 20-25.
Renos, Three—Pastor's, N. Y., 20-25.
Richardsons, The—Manion's Park, St. Louis, 19-25.
Rixfords, The—K. and E., N. Y., 20-25.
Rocttino, Adelina—Columbia, St. Louis, 19-25.
Roberts, Hughes and Roberts—Olympic, Chicago, 19-26.
Rooney and Stein—Columbia, St. Louis, 19-25.
Ross, Jennie—Pastor's, N. Y., 20-25.
Rosseaus, The—Poli's, New Haven, 20-25.
Rouney, J. S.—Pastor's, N. Y., 20-25.
Royal Hungarian Gypsy Band—Chase's, Washn., 20-25.
Royle, Mr. and Mrs. Edwin Milton—H. and S., N. Y., 20-25, H. and B., 27-June 1.
Rozzinos, The—C. O. H., Chicago, 19-26.
Ryan and Richfield—Pastor's, N. Y., 20-25.
Sabel, Josephine—Shea's, Toronto, 20-25.
Sattelle and Gaffey—Lake Casino, St. Joseph, 26-June 1.
Schuyler Sisters—C. O. H., Chicago, 19-26.
Shean and Warren—Koster and Bial's, N. Y., 20-25.
Sidman, Mr. and Mrs. Arthur—Keith's, Phila., 20-June 1.
Simon, Louis A.—C. O. H., Wash., 27-June 1.
Sisters Connell—Columbia, St. Louis, 19-25.
Smith and Fuller—Keith's, Phila., 20-25.
Smith, Doty and Cox—K. and E., N. Y., 20-25.
Snyder and Buckley—Keith's, Boston, 20-25.
Stephens, Hal—O. H., Chicago, 20-25.
St. Laurent Duo—Park, Worcester, 20-25.
St. Onge Bros.—Keith's, N. Y., 20-25.
Sully, Lew—San Francisco, 20-June 1.
Techow's Cats—C. O. H., Chicago, 19-26.
Thorne, Mr. and Mrs. Harry—Keith's, N. Y., 20, Harlem M. H., 27.
Thornton, Bonnie—H. and B., Brooklyn, 20-25.
Torcat—Empire, Cleveland, 20-25.
Van, Billy—Olympic, Chicago, 19-26.
Van Studdiford, Grace—Orpheum, San Francisco, 13-June 1.
Ventinis, The—Keith's, Phila., 20-25.
Vernon—Keith's, Boston, 20-25.
Vonie—Pastor's, N. Y., 20-25.
Waldron, Max—K. and E., N. Y., 20-25.
Wall and Fogarty—Delmar, St. Louis, 19-25.
Ward and Curran—Keith's, Boston, 20-25.
Warren and Blanchard—H. and S., N. Y., 20-25.
Wasson and Walters—Columbia, St. Louis, 19-25.
Webber, John F.—San Francisco, 12-June 2.
Welch Brothers—C. O. H., Chicago, 19-26.
Welch, Joe—Pastor's, N. Y., 20-25.
Wells, Lew—H. and S., N. Y., 20-25.
Weston Sisters—H. and B., Brooklyn, 20-25.
Westons, The—Park, Worcester, 20-25.
Weston and Yost—C. O. H., Chicago, 19-26.
Whitney Bros.—Belfast, 20-25, Dublin 27-June 3.
White and Stuart—Poli's, New Haven, 20-25.
WILBER, MARSHALL P.—Masonic Temple, Chicago, June 2-7.
Willis Family—Poli's New Haven, 20-25.
Winter, Winona and Banks—C. O. H., Chicago, 19-26.
Yankee Comedy Four—Park, Worcester, 20-25.
Young American Quintette—H. and S., N. Y., 20-25.

MATTERS OF FACT.

Gertrude Dion Magill has arrived in town after a successful season with the Daniel R. Ryan company.

The Southern Stock company, headed by Ella Wilson, and under the management of Robert Athon, will play a Summer season at Forest Park, Atchison, Kan. The company includes Alexander Leonard, Jack E. Lessig, Geo. A. Lawrence, Thos. H. Clarke, C. A. Ferguson, Ed. F. Adams, Jack Cady, Ezra Walck, Florence Keller, Mamie Lincoln, and Ella Wilson. Nick Carter, Detective, a melodrama in five acts, written by Miss Wilson, will take the road early next season.

H. C. McLain is managing both the Grand Opera House and the People's Theatre, St. Marys, O.

Will S. Rising is credited with an excellent bit of character acting in Valley Forge.

Violet Barney is attracting attention by her work as Cigarette in Under Two Flags, in the Eastern States.

The roster of the Walters Opera companw is: F. W. Walters, proprietor and manager; Irene Palmer, Ferda Brown, Kitty Gebler, Birdie Snyder, A. C. and Frank Burgess, Sidney H. Barthett, J. C. Nowell, Senta Barosch, and a chorus of fifteen voices and orchestra of six pieces. The season opened successfully May 5 at Murphysboro, Ill.

For the first time since the play has been on tour, Tennessee's Pardner will not go to the Pacific Coast. The demand for it in the States east of the Missouri River has been so great that Phil Hunt, who directs its tour next season, has booked the attraction almost solid during the next three weeks.

Louis A. Imhaus, dramatist and play agent, at the Knickerbocker Theatre Building, has been appointed by H. Wayne Ellis as exclusive agent for his plays, suitable for male and female stars and stock houses. Mr. Imhaus also has plays by other authors to select from.

James Wall and Daisy Chaplin invite offers for the Summer and next season. Miss Chaplin starred last season in The Corner Grocery. Mr. Wall was for twenty weeks this season business-manager for Daniel Sully's Parish Priest co.

James L. McCabe will star again next season in Maloney's Wedding Day, under the management of The American Amusement Association. The company will be directed by E. H. Macoy. Joseph Pilgrim is retained as business manager.

A Devil's Lane, a new comedy by Emilee Fitch, had its initial performance at Benton Harbor, Mich., last week before a large audience. The company includes the Elmore Sisters, Jennie Elmore and Mamie Elmore, Emilee Fitch, Carlton Lee, Clay George, Hanna James, F. Green, Frank Farrell, J. E. Monahan, Hal King, and Burt Cornespire. James F. Green is manager.

Little Edmund Keene Crane has been placed in school by his mother. He probably will not return to the stage until his education has been completed.

Robert B. Mantell, under the direction of M. W. Hanley, has completed three weeks at the Toronto Opera House, Toronto, and the business has warranted a continuance of the engagement until June 1. The fourth week will be devoted to The Face in the Moonlight, and the closing week to The Lady of Lyons, Hamlet, Othello, and Romeo and Juliet.

The Clarence M. Bruce Company wants all managers against producing the Satan plays without permission.

Nellie Yale has just closed a Spring tour with Tim Murphy in The Carpetbagger, playing her old part.

L. C. O'Brien has signed with the Clara Turner Stock for the Summer, to play characters and heavies, and direct the stage.

Charles E. Cook closed his second season as advance man of Uncle Josh Spruceby, No. 1. company, at Newark, N. Y., May 11.

Fred J. Wilkman, secretary of the Dramatic Authors' Exchange, Chicago, enjoys the confidence of his patrons and finds business awesome in a satisfactory manner. He has lately placed The Waves of Sin with the Ewing Taylor company, Sam Parker's Cub with McGill and Shipman, Forgiven with the Victoria Stock company, Neil Gwynn and The Plunger with Dick Ferris. The managers of Romance, The Girl from Chili, and Sandy Bottom have secured complete companies through his agency.

Lottie Williams Salter duplicated in St. Louis her Chicago success in the leading role of A Fixed Race.

Seavey and Armbruster are preparing dates for Morrison's Feast for next season.

Newell and Niblo are doing their musical turn between the acts at the Criterion Theatre, Brooklyn, this week.

John E. Ince, Jr., has "caught on" with Andrew Mack in Ten Nights, and is receiving good press mention for his performances as Terrence Farrell.

The profession is accorded special rates and the best attention at the Hotel Brunswick, Seattle, Wash., of which John J. Cunningham is the proprietor. He assures homelike comforts to the traveling player folk.

AMATEUR NOTE.

An odd Shakespearean recital was given at Chickering Hall, Boston, April 30, by pupils of the Emerson College of Oratory. Eleven scenes from Hamlet were rendered, each by a different cast. There were in all eight Hamlets. Seven of them were young women, named respectively May Belle Bush, Bertha Pettingill, M. Grace Wilson, Mayme B. Troxell, Evelyn Adamson Frazer, Eleanor Louise Swain, and Rama Goldbabl. Alexander Ohan Light, an Armenian, was the only man to appear as the Dane. Ophelia's lines were spoken by Mabel Parsons and E. Blanche Sickler, while Mabel Wilson was the Queen, and Robert Howes Barnham the first gravedigger.

IN OTHER CITIES.

(Received too late for classification.)

SAN FRANCISCO.

The influx of visitors incident to the stay of President McKinley and his distinguished party in San Francisco has proved a bonanza to the various theatres, every form of amusement has played to capacity, and the somewhat unusual S. R. O. sign was the rule.

Barbara Frietchie was played by the Neill co. at the California 12-18 to enormous business. Barbara Frietchie, in the hands of this capable co., was a delightful performance. It was the best thing they have done thus far. Barbara Frietchie was impersonated by Edythe Chapman. Miss Chapman's performance was, on the whole, highly satisfactory. She acted with fine intelligence and never exaggeratedly. Mr. Neill in the role of the hero played the part well, though he was not so good as Miss Chapman. Julia Dean was an attractive and graceful Sue Royce, and Lillian Andrews made the most of her opportunities as Mammy. Frank McVicars played the role of the stern Southern parent with force and sympathy. John W. Burton and Robert Morris were capital in their respective parts, while Donald Bowles' acting of the madman was surprisingly strong. Phroso 19-25.

Sag Harbor proved a good drawing card at the Columbia, its second week, 13-18, being even more remunerative than the first. The co. is a capable one, and the realism of the play is attractive to a large class of playgoers. There was no performance Sunday night, 19, at the stage was required to prepare for Henry Miller's engagement, which began 20 with Heartsease.

The Alcazar Stock co. continued Friends 13-19 to the usual crowded houses. The First Born 20-26.

The Tivoli finally laid aside The Idol's Eye, and The Toy Maker held the boards 13-19. The opera is replete with catchy airs and delightful comedy situations, and it was especially well rendered. The costumes and settings were new and pretty. The chief comedy role was in the hands of Ferris Hartman, who as Johnnus Guggenheimer scored one of the greatest hits he has yet made here. Annie Myers as the automatic doll shared the honors with Hartman. Arthur Cunningham sang his solos splendidly, and was encored repeatedly. Edward Webb and Harry Cashman's singing and comedy work added to the enjoyment of the opera. The rest of the cast was capable. The Toy Maker will doubtless enjoy a prolonged run.

Government Acceptance was given by the Grand Opera House co. 13-19. The play was well put on. Emmett Shackelford as N. Tecumseh Sheridan, and T. J. McGrane as Paul Rainerd provided the comedy. The serious parts were Robert Gordon, played by Jack Webster; Richard Bundage, taken by Asa Lee Willard, and the heroine in the person of Florence Stone. Mathilde Choate had the role of the Widow Kingsley and acted in a sympathetic manner.

Terry McGovern in The Bowery After Dark 13-19 was seen by crowded houses at the Central. McGovern was ably assisted in his work of extermination by the Central Stock co., and it was a rare sight to witness Robert Cummings, he of the legitimate, acting in an up-to-date Bowery melodrama. The cast that carried the Bowery at a rapid pace was as follows, Robert Cummings, Stanley Ross, James Corrigan, George Hernandez, George Nichols, Charlie White, Joe Humphreys, Lorena Atwood, Ora Waldrop, Margaret Marshall, and Fay Courtney. Shadows of a Great City 20-26.

The Columbia Minstrels played to good business at the Alhambra 11-19. The co. was made up principally of local talent and gave a very creditable performance.

Harry Cashman has joined the Tivoli co.

Alf Wheeler, who has been ill for several days, is rapidly improving.

The Orpheum management has announced that it will in a short time make extensive improvements in that house.

The Actors' Social Club has elected as its president Charles H. Farrell, editor of the "Dramatic Review."

E. D. MOORE.

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A TALK WITH ROBERT V. FERGUSON.

Photo by Rasmussen, Rock Island, Ill.

He walked into the club with elastic step, his malacca stick tucked up under his arm after the fashion of the British officer in mufti, his cheeks glowing with his sharp exercise in the bright Spring morning. As he entered a score of players, artists and pen folk looked up from their papers to give him salutation, for Robert V. Ferguson knows everybody and is heartily welcomed wherever he goes.

THE MIRROR representative, who was there by appointment to see him, was soon settled in a comfortable corner, and Mr. Ferguson, seated across the familiar round table, began the narrrative of his stage career. Of his boyhood and of his later excursions into journalism and other non-dramatic fields the actor spoke very briefly, pleading that such details of his private life were beyond the province of an interview with an actor. He stated, however, that he was born near Glasgow, Scotland, where, as a little boy, he became acquainted with Carlyle, Hume, Charles Dickens and other literary celebrities, who were his father's friends. He was educated in his youth for the military service, and upon attaining his majority became an officer in the British army. He remained in the service for some time, but at length, wearying of the life of a soldier in time of peace, he resigned his commission and came to America.

"You ask why I became an actor; a leading question," said Mr. Ferguson, smiling. "I never was stage struck, never had dreams of posing as Hamlet or Romeo before delighted audiences. To be sure, when a boy, I had to write essays on Shakespeare's plays, and twice at college and once in garrison I played comedy roles in amateur performances. But I am afraid that at that time I was a better military engineer, a better horseman and swordsman, than actor. When I came to America, bringing letters to many prominent men, doors in plenty were opened to me to enter upon a business career. Business, however, was not at all to my taste and I refused all offers of assistance in that direction. After seeing something of life in the 'New World,' I became, through a chance acquaintanceship, a member of a traveling company touring through Ohio and Illinois with a repertoire of plays. Thus, with only a military and social training, a good groundwork of English literature, some good clothes and depleted pocketbook, I entered the dramatic profession. I enjoyed playing the small parts that were allotted to me, and at different times, in emergencies, I essayed Sam Willoughby and Mrs. Willoughby in The Ticket of Leave Man. My associates delighted me by declaring that I could act.

I then joined an aggregation headed by Louise Sylvester and played Ephraim Smooth in The Serious Family, Baradas in The Sea of Ice, and Bermudas in Under the Gaslight, to my own satisfaction, if not to the satisfaction of the audiences. I was then engaged as second low comedian at the Trimble Opera House, at Albany, a new structure built by Lucien Barnes to take the place of the old one that had been destroyed by fire. The opening play was The School for Scandal, and, one of the actors falling suddenly ill, I was intrusted with the part of Oliver Surface. Henrietta Irving was the Lady Teazle, John Albaugh the Charles Surface, Harold Forsberg the Joseph Surface, and the other roles were in the hands of solid, legitimate actors. My performance was very favorably noticed and no one discovered that I was a neophyte. Then followed a round of plays and stars, with almost nightly changes of bill. I became a favorite, and at the end of the season I had the honor of playing to the biggest benefit known in Albany. The company was really a remarkable one. We played After Dark, Ixion and The Field of the Cloth of Gold, without stars, running them each three, five and six weeks. Among the stars who played at the Trimble during the season and parts of two following seasons that I was in the company were Edwin Adams, Edwin Eddy, Frank Chanfrau, W. J. Florence and Mrs. Florence, John Brougham, John E. Owens, Frank Mayo, C. W. Couldock, Joe Proctor, Joe Emmett, Robert McWade, Mrs. Scott Siddons, Agnes Ethel, Charlotte Thompson and Edwin Forrest.

"Now in those days an actor accepting an engagement for a certain line of business was supposed to be up in all legitimate and old comedy parts belonging to that line. You can imagine, therefore, the amount of midnight oil I burnt, with a change of bill nightly to prepare for. But I had a good 'swallow,' and, owing to the class of my early studies, the memorizing of blank verse was simply recreation indulged in between my hours at the theatre and my hours devoted to social engagements. In such an atmosphere, with adaptability, a vivid sense of humor, and a constant endeavor to sink my own identity in the parts I assumed, I gained the approval of the audiences, and, better still, the acknowledgment of the players and managers that I was an actor. On that subject, I have never in late years thoroughly enjoyed a production of the old comedies. There seems always to be too much 'stage acting' about them. A majority of the cast appear to be speaking somebody else's lines, not the words of the character he or she represents. As for their manner, they appear to have borrowed other people's costumes, and are as awkward in them as shopkeepers at a masquerade. Mind you, I don't say all—but the majority. I suppose that most of the 'old school' players would have appeared as much out of place in the Anglo-Franco society dramas of the present day; though, indeed, the late Mr. Daly proved the contrary to be true.

"At the end of my first season at Albany I received what appeared to me a phenomenal offer to support Elise Holt in Boston, under the management of John Stetson. The offer came by telegraph, and the salary mentioned was one hundred dollars the week. I was getting then twenty-three dollars the week. I took the dispatch to be a joke of some of the boys and at first paid no attention to it. But my chum, Forsberg, read it and exclaimed, 'It's all right! I'll answer it for you.' He did. He wired back, 'No. One hundred and twenty-five.' I received an immediate answer, 'All right, come at once.' Forsberg, who had been five years at the Boston Theatre, offered to accompany me to the Hub to show me the ropes. We went together to Boston. I made a hit and played for several weeks, but the ropes that Forsberg showed me cost so much that I had to borrow money to get back to Albany in the Autumn.

"That Winter I accepted an offer to manage the Barton Opera House in Syracuse. I played most of the popular variety stars and helped to introduce many new ones. We gave each evening a vaudeville entertainment, followed by a drama. For the latter I had a nucleus of a 'legit' company and filled up with whatever variety people were available. Their efforts in unfamiliar work were often extremely funny. George Knight, who was then doing a song and dance Dutch specialty, was with me for a long time and became very capable in heavy business. Jennie Kimball, then doing serio-comic songs, and Hannah Birch, were also successful in the dramatic after-pieces. The way I used to cut down five-act plays to run an hour and a quarter would have dismayed the authors of them—but it filled the house.

"About this time salaries in the legitimate became very meagre, while variety people, who were drawing cards, received from one hundred and fifty to two hundred and fifty dollars the week. I went into partnership with Cool Burgess, and with a party of four toured through Canada during the Summer, giving drawing-room entertainments. I cleared twenty-eight hundred dollars in four months and left behind a reputation that many a time afterward stood me in good stead. Next I was featured with 'Little Nell, the California Diamond' (Helen Dauvray), in her play, Katy Did. I elaborated and played a comedy heavy part that was a mixture of Bill Sykes, the Dodger and Jeremy Didler.

"About the middle of that season I rejoined the Albany Stock company, and soon after had the honor to play in support of the great Forrest. I was awe-struck then, and the lapse of years has not altered my opinions of his qualities. Comparing him with those I had seen and have seen since, he was peerless. Mind you, that was at the close of his career—almost his last engagement, indeed, for he only played a part of a week, in Boston, afterward. Above all others he had strength with gentleness, dignity and feeling. He was human and genuine, showing nothing of the effort of acting. Involuntarily the auditor would sob and find tears in his eyes at passages that in others' efforts caused only a slight emotion. When he lowered the organ-like tones of his musically-vibrating voice to the key of gentleness and love, as in scenes with Cordelia and Julie, he gained the confidence of children, spite of his stern presence. What a Lear he was! What a Richard! And how he did read Hamlet!—though in Hamlet he was not Booth or Davenport or Adams, with their graceful appearance.

"Unlike most stars in the same roles, Mr. Forrest liked the actors around him to act. Most of us young fellows, having heard many tales of his severity, were dreadfully afraid of him, but after the first night our timidity disappeared and the week passed without a growl. Mr. Forrest even complimented us upon our work in Richelieu.

"Speaking of Hamlet reminds me that Winetta Montague played the part at Albany with us, and Charley Waverly recognized some of the business she did as belonging to the ill-starred Walter Montgomery, who, we believed, killed himself on account of Miss Montague. It seems but yesterday—the experiences at Albany with that glorious stock company. What choice spirits, what bright fellows, what good friends they were!

"Since then I have played in every corner of the United States, in every style of entertainment: and every experience, however unpleasant at the time, helped in my education as an actor. My greatest pecuniary success was a serio-comic, single act of twenty minutes' hard singing and acting, in which I portrayed the woes of The Mad Butcher. I have managed and owned theatres, but the money I made with them I invariably lost in other ventures.

"In my dramatic work I have stuck pretty closely to character parts and comedy. Dickens is my favorite standard, and when at a loss for a conception of a character I always turn to him. I played Quilp with Lotta, Dick Swiveller with Katie Putnam, and numerous roles of that sort quite successfully. At present I am in the atmosphere that I enjoy—that of Thackeray. My every appearance as old Sir Pitt Crawley is a pleasure, and I consider Mrs. Fiske the most unique and successful actress of the English-speaking stage, whose Becky Sharp is a marvel of impersonation. She is a living embodiment of the character."

ROSE COGHLAN'S PLANS.

Rose Coghlan, whose intention to return to the legitimate was chronicled in THE MIRROR some time ago, will complete her vaudeville bookings early in July, and then will fill a special four weeks' engagement as stock star of Walter Clarke Bellows' Stock company, Denver. Next season she will make a starring tour under the management of M. B. Leavitt and James Lederer, appearing in a play as yet unnamed written for her by her brother, the late Charles Coghlan, and also in The Second Mrs. Tanqueray.

ZELMA RAWLSTON'S TOUR.

Among the people engaged for Zelma Rawlston's two weeks' tour in New Jersey, presenting a combination of opera, vaudeville and farce, are William Cowper, J. Ismar Nea, Eugene Santley, Harry Travers and Eleanor Gray. The condensed version of Carmen to be presented has been made by John M. Morton. Manuel Klein, who has arranged the music, will conduct the orchestra.

ON THE RIALTO.

Adolph Bernard last week purchased the full right, title and interest in a South American monkey. Now the South American monkey is, to all intents and purposes, the master of Adolph Bernard's apartment and all the furniture and chattels contained therein. The catching of the simian Tartar came about in this way. One afternoon Mr. Bernard happened to pass a store where birds, creatures and other animals are sold at wholesale and retail. A vivacious monkey occupied a cage near the door. Mr. Bernard stopped to watch the monkey's antics. On his way home Mr. Bernard decided that a description of the monkey might serve to amuse the little Bernards during the twilight hours. It did. The little Bernards listened with rapt attention as Mr. Bernard gave the particulars of each particular feat that the monkey had accomplished. Finding that he had made a hit he continued his story, drawing upon his imagination very largely. At the end of the recital the biggest of the little Bernards declared that unless the monkey became a member of the household at once there might be serious trouble in the Bernard family. So the next day Mr. Bernard, being a man of peace, sought out the dealer in live stock and purchased at a princely figure the accomplished monkey. He engaged a hansom and escorted the monkey to his home. Upon his arrival there was great delight among the little Bernards, and Mr. Bernard did not in the least regret his purchase. He had, however, an unhappy hour while he tried to make the monkey do the stunts that he had described so enthusiastically the night before. The monkey seemed to appreciate that, in a way, it was up to him to save Mr. Bernard's reputation for truthfulness, and he did the best he could. He did the best he could until in an evil moment Mr. Bernard stepped on his tail. Then, like the prehistoric worm, he turned. He was crazed by that too familiar feeling that one has done the best one possibly could do and been called down for it. So the monkey proceeded to make things lively for Mr. Bernard. He scratched, bit, shrieked and turned somersaults of hate. The little Bernards found refuge on the fire escape. Mr. Bernard fought the enraged beast for upward of an hour. Finally he obtained momentary mastery and made the monkey prisoner in the dining-room, which is the middle room of the apartment. There the South American paragon of intelligence still holds sway. No one dares enter to interview him. An occasional crash of china and glassware evidences his state of mind. The Bernard family is obliged to take its meals at a neighboring restaurant. Mr. Bernard is negotiating with Paul du Chaillu, the gorilla hunter, to come up and vanquish the victor.

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Up to a few weeks ago George Bowles was a loyal American citizen, who believed in the Constitution and the Declaration of Independence, shook hands with the President when he had a chance and thought New York the only city existent upon this mundane sphere. But that was a few weeks ago, before Mr. Bowles went to London as business-manager of the Alice Neilsen Opera company. Since he crossed the pond Mr. Bowles seems to have suffered an acute attack of Anglomania. His present condition, judging by the letters he is writing to friends here, is rabid, violent and incontrollable. In fact, one would think, to read these letters, that Mr. Bowles had been appointed general press agent for the Kingdom of Great Britain, starring the city of London. Hearken to some of Mr. Bowles' effusions: "London," writes he, in rampant enthusiasm, "is the first city I've seen. It's so big that a man could live here a hundred years and not know half of it. Compared to London, New York is a village. I only wish I could afford to live here for the rest of my days."

As if these remarks weren't enough, another letter, in similar strain, followed. In it Mr. Bowles drops into the vernacular, observing that while London was a star town, New York occupied an obscure position in the third row of the chorus. "Everything that we have now," he continues, "they had here twenty years ago." The dispassionate reader will note that in this last statement Mr. Bowles, in his ardor, oversteps the boundaries of fact. The mind conjurs up many luxuries in which the New Yorker revels that the Londoner wots not of. For instance, the palatial, brilliantly lighted cars on the "L" road, in which standing room only is never the rule. There are the quick lunch beaneries, where dyspepsia is dealt out in the guise of bullet-like "sinkers" at 5 cents a throw. There is the yellow newspaper, a disorder of bilious headlines, that issues its latest afternoon extra at 7.30 A.M., and its 11 P.M. edition at sunset. Will Mr. Bowles find these, and many other, joyous concomitants of New York life in London? No, answers the voice of patriotism, no!

The next thing Mr. Bowles' friends are expecting to hear is that he has followed in the wake of William Waldorf Astor, and forsworn his American citizenship and declared his intention to become a subject of His Majesty, Edward VII.

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Stage-hands are pretty much the same all the world over, but you strike in some of the smaller far Western towns a line of men in this department that almost make you wonder if there is a policeman in the house. They probably work in the mines or on the ranches in the day time and, after the play, take a casual shy at assisting the genial industry of gambling. They are not impressionable or emotional or sympathetic unless some one or something just happens to awaken in them traces of what were perhaps admirable traits in generations long since dead and gone. And then neither cyclone, nor earthquake, nor gatling gun could shake their loyalty and dogged faith any more than it could conduct a Sunday school.

A touring company landed in a middle sized Montana mining town the other day and some of the players, having time to kill, set about to inspect the theatre, one of the crudest that it had been their fortune to encounter in a place that might support at least a tolerable playhouse. They banged around over and under stage, meeting at every turn the scornful scowls of the formidable stage-hands, persons of great proportions and apparently of hopeless, unmitigated toughness. Then they stumbled upon the property room, in which were seated, chewing pounds of tobacco, a bunch of these same numerous and very dreadful beings. Dodging the inevitable result of passing before one of the chewers without due and sufficient warning, not to say apology, they saw upon the wall a picture and they paused to look. It was the only decoration in the dingy room.

Drawing nearer, they found that it was a faded lithograph of Belle Archer. Beneath it was scrawled in rambling, doubtful letters the line, "Died Sept. 19, 1900," and around it was roughly tacked a border of dusty black ribbon. Just below it all was nailed a bedraggled bow of crape. One of the surprised visitors, turning to the biggest, burliest stage-hand, and wishing to draw him out, asked simply: "Whose picture is this?"

The big one slyly removed a tobacco quid from his mouth and pulled off his hat. "That thar," he said, "is the pictur of the loveliest sweetest woman that ever come this way." He rubbed his shirt sleeve across his face. "We jes' done that so's to kinder remind us of her. That's all." He returned the quid to his mouth and resumed the chewing in silence.

The visitors filed out of the little room, also in silence, wondering if ever there was a more sincere tribute to the memory of a woman that every one admired.

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It was about theatre-closing time, and the Broadway pilgrim watched the crowds issue from the playhouses and hurry away amid the shouts of carriage-callers and the clang of cable-car bells. Some of the theatregoers were off to supper at one of the popular restaurants, some were homeward bound in cars or cabs, while others went on foot and were soon lost in the throng. The Waldorf-Astoria, the pilgrim thought, must be the destination of a couple that were among the last to leave Wallack's. The man was in faultless evening clothes, and the woman was richly gowned. Their appearance was familiar, and as the pilgrim drew nearer he recognized them. Once seen, the beauty of that woman could never be forgotten. The couple paused and consulted a moment, and then entered the drug store on the corner. The pilgrim marveled at this, but his wonder grew when he, too, went into the store. There, at the fountain, stood the couple, their noses hidden in tall glasses of ice-cream soda. It was a sight to gladden the heart of a matinee girl, for the soda drinkers were Nat Goodwin and Maxine Elliott.

TOM MOORE PRODUCED.

Andrew Mack produced at the Hyperion Theatre, New Haven, Conn., May 13, the new Irish play by Theodore Burt Sayre, entitled Tom Moore, with the following cast:

Tom Moore	Andrew Mack
Prince of Wales	George W. Deyo
Sir Percival Lovelace	W. J. Montgomery
Lord Moira	Mace Greenleaf
Robin Dyke	Ben T. Ringgold
Sheridan	Edward O'Connor
Beau Brummel	William J. Romaine
Terence Farrell	John E. Ince, Jr.
Buster	Eddie Heron
McDermott	Daniel Ring
Dabble	John Napier
Sweeney	Thomas E. Jackson
Mickey	Johnny Cooke
Willie	Willie Cooke
Patsey	Augustus Wilkes
Dicky	Georgie Cohenz
Lizzie	Vivian Martin
Nellie	Madeline Schmoeller
Maggie	Irene Grau
Katie	Sylvia Cushin
Bessie Dyke	Josephine Lovett
Winnie Farrell	Alma Bradley
Lady Fitz-Herbert	Minnie Bowen
Mrs. Malone	Maggie Fielding

The author has given Mr. Mack a more pretentious part than he has heretofore played, and the managers have given him better surroundings. Mr. Sayre has taken the leading incidents of Tom Moore's life and woven them into a most interesting and forceful play. The role fits Andrew Mack as well as do the picturesque costumes which he wears. Some liberties have been taken with history, but that is permissible. While the atmosphere is essentially Irish, the play deals with incidents and personages that are known and interesting to the theatregoing public. Andrew Mack introduced Tom Moore's songs in a delightful manner. "Love's Young Dream," "The Last Rose of Summer," and "Believe Me, If All Those Endearing Charms" are those selected. Act I is especially original and is full of dainty comedy; in fact, the excellent by-play is a strong feature of the presentation. There are four acts, but the school-room scene in Act I. and Act II. showing Moore's garret, stand out as the strong ones. Outside the star Josephine Lovett as Bessie Dyke, Maggie Fielding as Mrs. Malone, and Eddie Heron as Buster must be mentioned, the work of all being natural and artistic. The play is put on lavishly, the scenery, costumes and effects all being handsome.

LESLIE BINGHAM.

Photo by Fredericks, New York.

The above picture represents Leslie Bingham as Phebe in As You Like It, which she played at Narragansett Pier last Summer, and received high praise from the press. Miss Bingham is now playing at the Park Theatre, Philadelphia, in The Dairy Farm, this being the seventh week of the run. Critical opinions of her work follow:

So evenly balanced and so meritorious is the work of the company that individual mention is unnecessary, but it would hardly be fair not to call attention to the Lucy of Miss Bingham. She was sweet and sympathetic and well poised in her characterization.—Elizabeth "Journal."

Leslie Bingham makes an excellent waif, whom the squire's nephew marries.—Philadelphia "Record."

The authoress of the play divides the honors of the women in the piece with Leslie Bingham, who pleasingly portrays the character of Lucy.—New York "Mail and Express."

CORRESPONDENCE.

(Continued from page 6.)

Sisters, managers): Louis Mann and Clara Lipman 27 close this house for the season.——BROADWAY THEATRE (George L. Corliss, manager): Dark.

BUCKEYE.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): Kellar 9; crowded house; excellent performance. The Angel of the Alley 22. Culhane, Chace and Weston's Minstrels 23.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, manager): Himmelein's Imperial Stock co. in Eagle's Nest 13-15; immense business; good co. In the Heart of the Storm 16-18.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Gorton's Minstrels 10; large house; excellent performance; Welby Pearl and Hank Goodman favorites.

PERRYSBURG.—GRAND OPERA HOUSE (L. N. Starr, manager): Barber Hone co.'s Benefit Vaudeville Entertainment 17. Culhane, Chace and Weston's Minstrels 20.

PITTSBURG.—ACADEMY OF MUSIC (George Peattie, manager): Dark.——ITEM: A. N. David is rehearsing an amateur co. for The Golden Gulch Hotel, to be given soon for a local charity.

SALAMANCA.—OPERA HOUSE (J. D. Melenbacher, manager): Culhane, Chace and Weston's Minstrels 22.

CARNESTOWN.—ERUCE OPERA HOUSE (E. J. Preston, manager): Kellar 15; large business; excellent performance.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): Gorton's Minstrels 13; pleased large audience.——ITEM: Lee's Circus 13 failed to materialize.

PERRY.—AUDITORIUM (Cole and Stainton, managers): Tennessee's Pardner 13; good house and co. Culhane, Chace and Weston's Minstrels 20.

OXFORD.—CITIZENS' OPERA HOUSE (Harry Tew, manager): Gorton's Minstrels 11; good performance; large audience. Hi Hubbard June 1.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Gorton's Minstrels 18.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Dark.

CONNEAUT.—OPERA HOUSE (E. C. Game, manager): Closed for season.

HERKIMER.—GRAND OPERA HOUSE (Ben Schermer, manager): Dark.

BATAVIA.—DILLINGER OPERA HOUSE (E. J. Dillinger, manager): Dark.

WARSAW.—IRVING OPERA HOUSE (E. E. Baker, manager): Dark.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, manager): Klark Scoville co. 20-25.

PENN YAN.—YATES LYCEUM (H. E. Bell, manager): Dark.

HAVERSTRAW.—OPERA HOUSE (Daisy Dibble, manager): Closed for season.

LOWVILLE.—TOWN HALL (George Sherwood, chairman): Lewis County Musical Festival 28, 29.

CATSKILL.—NELIDA THEATRE (Kortz and Lampman, managers): Season closed.

NORTH CAROLINA.

RALEIGH.—ACADEMY OF MUSIC (R. C. Rivers, manager): Anna Eva Fay 6-11 to packed houses. Season closed.

GOLDSBORO.—MESSENGER OPERA HOUSE (B. H. Griffin, manager): Allen's Minstrels 15, under canvas; S. R. O.; performance fair.

TARBORO.—OPERA HOUSE (J. A. Weddell, manager): Closed for season.

ASHEVILLE.—GRAND OPERA HOUSE (E. M. Martin, manager): Dark.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): The Highwayman 8; fair house; good performance. Raney's Boys' Concert co. delighted good audience 11. Blanche Walsh in More than Queen 13. The Evil Eye 20. When We Were Twenty-one 22. Nathan Hale 24, 25 will close season.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Scandia Society (local) 17. The Evil Eye 22. Hans Hanson 29. Santanelli (hypnotist), June 3-8.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, manager): Dark.

OHIO.

DAYTON.—VICTORIA THEATRE (Lee M. Bode, general manager; G. C. Miller, business-manager): Walker Whiteside in Heart and Sword to fair business 11; the talented young star was well supported and gave a fine presentation of the play.——PARK THEATRE (Harry E. Feicht, manager): Rose Melville in Sis Hopkins closed the regular season in a blaze of glory 6-8; S. R. O. was at a premium. The vivacious star is afforded a good vehicle for her line of comedy and is surrounded by a competent co., making it a pleasing performance in every particular.——ITEMS: Manager Harry E. Feicht leaves for Europe 21, expecting to be abroad about two months.—Fairview Park has opened a vaudeville theatre, it being the intention of the management to give nightly performances, with two matinees each week, at popular prices.

J. W. WEIDNER.

ITHACA.—MARKET SQUARE THEATRE (Frank McAdams, manager): Munroe and Sage's Prisoner of Zenda gave an artistic performance to a fair house 8; eminently pleasing was the work of Vaughn Glaser, Cecil Owen, Louis Gilbert, Charles Brandt, Willis Page, Hemstead Pike, Daniel Bickers, W. Z. Wadsworth, Ruth Aldridge, and Helen Strickland. Rose Melville in Sis Hopkins 9 drew a full house and kept the audience in continued laughter. She was ably supported by E. A. Locke, Joseph Manning, Charles Macklin, Stewart Murray, Edward Hume, Elsie Mackay, Pearl Revere, Belle Miller, Kate Holland, and Edith Terry. Rupert of Hentzau 14.——ITEMS: W. Z. Wadsworth while here was entertained by friends.—Dr. F. R. Bennett, proprietor of Bennett's Opera House, is here after a Winter in Florida, where he practiced medicine.

W. H. McGOWN.

TOLEDO.—EMPIRE THEATRE (J. H. Garson, manager): The new venture of the management of this house, that of running a Summer stock co. instead of vaudeville, was launched 12, the co. appearing in The Charity Ball. Business so far has been entirely satisfactory, and if every week's offering is as well done as the first patronage will undoubtedly continue good. The co. are evenly balanced and work well together, leading parts being sustained by Thurlow Bergen, Gaston Mervale, Emil Hoch, Harold Vizard, Miriam Nesbitt, Elizabeth Halloway, Violet Rand, Eleanor Carey, and Ella Lawrence Ingalls. The stage is under the management of Will J. Dean. The scenery and accessories were in keeping with the character of the play. The Jilt 18-25.

C. M. EDSON.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Arthur Wood, local student of piano, gave recital 15 to excellent house. The season closed 18 with performance of 'Way Down East (for the benefit of Margaret Edwards, the efficient treasurer of the house).——ITEMS: Dode Rook is home for the season. He was with The Henry Farm and had a successful season.—Herman Hirshberg is also here.—John Price has returned for a few weeks after a successful tour with McFadden's Flats, and Tommy Evans is booked for this week.—With vaudeville at the park during the Summer, theatregoers will have plenty of amusement.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): Choosing the National Flower 10 by High School; crowded house; receipts $200; hits made by Sally Ted Smith, Dorothy Bartholomew, and Susan Jameson. Vogel and Deming's Minstrels 21. Vermont 28 (local). Burt Marshall's Vaudeville co. gave four performances to good business 13-15.——ITEMS: The local season is about to close.—Gus Lentz, for two years with the Garner Stock co. joined the Ruby-Wilson co. at Logansport, Ind., 13 as stage director.—Phillips' U. T. C. 6, under canvas, gave good performances to two good audiences.

SPRINGFIELD.—COLUMBIA THEATRE (Edward L. Moore, manager): Tim Murphy in The Carpetbagger 13 delighted fair audience. Mr. Murphy made a hit, received three curtain calls, and made a neat speech, which also pleased the audience. Dorothy Sherrod, Mathilde Wetling, J. E. Armstrong, and Herbert Fortier deserve special mention. Rose Melville in Sis Hopkins 15 closed the season to good business. Miss Melville was well received and ably supported.

TROY.—OPERA HOUSE (C. C. Sank, manager): Walker Whiteside in Heart and Sword to large audience 9; performance satisfactory. Season closed.——ITEM: Midway Park Theatre is undergoing extensive repairs and improvements, and will open about June 10, under the management of C. C. Sank, of the Piqua Opera House.

MARIETTA.—AUDITORIUM (L. M. Luchs, manager): Hi Henry's Minstrels 9; fair audience; good attraction. Walker Whiteside 15 is the season's closing attraction.——M. C. Seiped, manager): The Prisoner of Zenda 11; fair audience; good attraction. Rupert of Hentzau 16 is the closing attraction.

MASSILLON.—MEMORIAL OPERA HOUSE (E. R. Endley, manager): Rupert of Hentzau 11; small but pleased audience. Hi Henry's Minstrels 13; good house; splendid performance. The Drummer Boy of Shiloh 14 (local) to big patronage. When We Were Twenty-one 23.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, manager): Sousa's Band 9 to fair house. Fabio Romani 11 pleased light house. Rupert of Hentzau 13 pleased fair business. 'Way Down East 15 to capacity; performance satisfactory.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Elias Day to crowded house 8; audience pleased. Midnight in Chinatown to fair business 10; performance fair. William Hawley Smith 14; large and appreciative audience.

SANDUSKY.—NEW NIELSEN OPERA HOUSE (George A. Boeckling manager): Chester Bishop co. 13-18 canceled.——ITEM: Manager Boeckling is busy in preparing for the opening of Cedar Point, the "Coney Island of the West," which occurs June 2.

AKRON.—GRAND OPERA HOUSE (T. K. Albaugh, manager): Bert Marshall's Vaudeville co. closed a week's engagement 11. The one act of the street urchins was worth the price of admission. 'Way Down East 17.

COSHOCTON.—OPERA HOUSE (Miller and Robinson, managers): Daniels, hypnotist, 6, 7; poor audiences and exhibition. Midnight in Chinatown 8; large audience; co. good.

ELYRIA.—OPERA HOUSE (H. A. Dykeman, manager): A Milk White Flag 9, with Mary Marble, John W. Drume, "Little Chip," and a competent co., to good business. Season closed.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, manager): Rupert of Hentzau 10; big business, pleasing performance. 'Way Down East 14 packed the house; performance first-class; audience delighted.

PORTSMOUTH.—GRAND OPERA HOUSE (W. H. Cutter, manager): The season closed with Walker Whiteside in Heart and Sword 14, which delighted a fair audience.

SALEM.—GRAND OPERA HOUSE (Charles E. Holton, manager): White's Faust 7; fair performance; poor house. Vaudeville 16-18. Vogel and Deming's Minstrels 20.

CORNSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, managers): Rose Melville in Sis Hopkins closed the season 14 to a large and enthusiastic audience.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, manager): John Bariette, humorist, 2; large audience. Ohio University Quartette, Carl D. Sheppard, manager, 17.

LIMA.—FAUROT OPERA HOUSE (L. H. Cunningham, acting manager): Miss New York, Jr., pleased good house 8. Sousa's Band delighted large audience 9.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Wolfe, manager): Walker Whiteside in Heart and Sword 13 to fine business; performance one of the best of the season.

NORWALK.—GARDINER MUSIC HALL (W. G. Gilger, manager): White's Faust 9; good and pleased audience. Kirmess 13, 14 (local) to good business.

KENT.—OPERA HOUSE (Johnson and Green, managers): Dark. Hayner's U. T. C., under canvas, 11; performance and business fair.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Hi Henry's Minstrels 10; full house; good performance. Season closed.

DEXTER.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Miss New York, Jr., 9 pleased highway house.

LOGAN.—REMPLE'S OPERA HOUSE (Fred A. Koppe, manager): Kirmess (local) 9; packed house; fine performance.——ITEM: Season a successful one.

JACKSON.—GRAND OPERA HOUSE (Frank C. Morgan, manager): Dark.——CRESCENT OPERA HOUSE (Guy Ruf, manager): Dark.

WASHINGTON.—NEW ARMORY (William R. Lippe, manager): Sis Hopkins 10 delighted S. R. O. Liquid Air lecture 16. When We Were Twenty-one 24.

CANTON.—THE GRAND (M. C. Barber, manager): Sis Hopkins pleased good house 11. E. H. Sothern in Hamlet delighted large audience 13. Season closed.

PORTORIA.—ANDES OPERA HOUSE (H. C. Campbell, manager): Rupert of Hentzau 8 closed the season to a small but pleased audience.

DEFIANCE.—CITIZENS' OPERA HOUSE (Edward S. Bronson, manager): Dark.

GALLIPOLIS.—ARIEL OPERA HOUSE (T. E. Bradberry, manager): Season closed.

GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): Dark.

OKLAHOMA TERRITORY.

EL RENO.—OPERA HOUSE (J. H. Warren, manager): Madison Square Theatre co. 13-15 met with an accident and failed to appear.

ENID.—OPERA HOUSE (R. A. Wald, manager): Madison Square Theatre co. 16-18.

OREGON.

PENDLETON.—FRAZEE'S OPERA HOUSE (F. J. Moule, manager): La Loie Fuller 8; fair house and performance. Roanoke 16. Harry Corson Clarke 21.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. H. Steward, manager): Harry Corson Clarke 18.

SALEM.—TEMPLE GRAND OPERA HOUSE (John Cordray, manager): Roanoke 17.

PENNSYLVANIA.

POTTSVILLE.—ACADEMY OF MUSIC (Nathan Appell, lessee; John Whiteley, resident manager): Pottsville Choral Union, the leadership of Professor James Prescott, and assisted by a professional quartette and a chorus of 125 voices, rendered Stabat Mater and Hiawatha's Wedding Feast 15; S. R. O.; excellent concert; the quartette was from Brooklyn, N. Y., and consisted of Annie L. Walker, Mrs. Georgia Irving, H. E. Distelhurst, and Frederick Bednall. The orchestra was from Philadelphia; twenty-eight pieces. O'Flynn's Stonewall 17.——ITEMS: The Beacon was produced at Schuylkill Haven Opera House 9 to good business.—A merry war took place here 8 for billing space between the Walter Main and Buffalo Bill shows' posters.—Pottsville Lecture Association held their yearly meeting 7, and elected officers. During the season they had five entertainments, at the cost of $1,247.43. Balance on hand, $14.55.—A minstrel show was given 8 at Park Theatre, Frackville, by home talent.—Mayor Hoffner made the bill-posters of the Main and Buffalo Bill's shows remove all overhead postings, as no overhead signs are allowed in this "burg."—Alexander Huntzinger, of Leyburne co., came home for Summer 9.—Manager Whiteley has been offered the management of the new Norristown Academy for next season.—Harry Wilson, of the Ward of France co., is home here.—Barr's Circus is stranded in Portcarbon 12. Sheriff Bedhall issued an attachment, and they lost their tents. Several of the show's employes have sued for their salaries. The leading papers of the town contained editorials 11, asking Manager Whiteley to remain in charge of our theatre.—Frank Fey, of this town, will head one of Nathan Appell's cos. next season.—Anthony Carroll, of Shenandoah, was arrested, charged with breaking into the pay car of Lowry Brothers' Circus at Mahanoy City and stealing $130 in cash from a trunk. He was remanded pending trial.

GEORGE B. STECHTER.

LANCASTER.—FULTON OPERA HOUSE (Yeeker and Gleim, managers): Pinafore in Pennsylvania Dutch, by local talent, drew light houses 10, 11; the "Dutch" element is small in this city, and the version given simply vulgarizes the humor and satire of Gilbert and Sullivan's masterpiece. In a Balcony, preceded by The Land of the Heart's Desire, rendered by a co. of true artists, delighted a fair house 13; many curtain calls; Otis Skinner, Mrs. Le Moyne, Eleanor Robson, Nora O'Brien, and Mabel Tullaferro did exceptionally fine work. John Drew 21. Sousa's Band 24.——ITEMS: Managers Yeeker and Gleim went to Philadelphia to attend the Bill Posters' Convention 16. Mr. Yeeker is a member of the Executive Committee.—D. R. Gundaker, advance agent of the Leyburne Stock co., has returned to his home in this city. He has been re-engaged for next season.—Conestoga Park Theatre will open with Clara Turner Stock co. 27.—Woodworth's Roof Garden, under the management of Captain Peoples, will open with the Hungarian Band 25. Eight hundred chairs have been put in.

RENOVO.—KANE'S THEATRE (John T. Kane, manager): Lester Walter Stock co. 13-18 to large and pleased audiences.——ITEMS: Lester Walter will play at Chicago with the Hopkins co. during the Summer season.—Mr. Snyder and Alice Hamilton will tour the South with Sam C. Miller for the Summer.—J. Burt Johnson and Pearle Stanley will play vaudeville, opening at Chicago.—Frank Emmons will play in Baltimore in a stock co.—Edgar Mayo will tour with Bateman attractions next season, resting during the Summer.—Leona Leslie will head her own co. next season, playing repertoire.—Emma Boulton will play in vaudeville for the Summer, opening at Philadelphia.

YORK.—OPERA HOUSE (E. C. Pentz, manager): The Mock Trial (local), under the auspices of the Ladies' Auxiliary of the Y. M. C. A., closed the house for the season.——ITEM: During the Summer the Interior of the Opera House will undergo a complete change. The old gallery will be removed, and a balcony with gallery over it will take its place. Boxes will be erected on first and second floors. The lobby will be transformed into a foyer, with stairways on either side, and new scenery and chairs will be added. A new and enlarged scene dock will be installed, as well as modernized stage mechanism.

SCRANTON.—LYCEUM THEATRE (Burgunder and Reis, lessees; A. J. Duffy, manager): Sis Hopkins 20, John Drew 25.——ACADEMY OF MUSIC (Burgunder and Reis, lessees; H. A. Brown, manager): Huntley Jackson co. 13-18; good co.; big business. Plays first part of week; Roanoke. For Liberty and Love, Pink Dominoes, An Innocent Sinner, A Night Off, and Michael Strogoff. Vera De Noie co. 20-25.——ITEMS: John L. Kerr, manager of the Reis theatrical circuit, is visiting friends in town.—Many improvements are contemplated at the Lyceum this Summer, among which is a handsome new entrance.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): Humpty Dumpty 13, 14; big business; good performance. The Prisoner of Zenda 16; large house; good performance. Walker Whiteside 21. Sis Hopkins 22. Sousa's Band 23.——ITEMS: Professor Barker, of the Opera House orchestra, joined Dickson and Mustard's Humpty Dumpty here 13, and will take charge of their music until the close of their season, which occurs 18.—Chem Gerrity, of the Eastern 'Way Down East co., is home in this city.

EASTON.—ABLE OPERA HOUSE (W. K. Detweiler, manager): Jessie Sawtelle co. closed week of poor business 11. Plays last half of week. The Victorian Cross, The Fatal Card, Devil's Mine, and Ten Nights in a Bar Room. Easton Band concert 13 to good attendance. May Sandt, soloist, received an ovation. The band showed marked improvement under the direction of Professor Thiede.——ITEM: William Smart, formerly general agent of Barr Brothers' Shows, joined the Ollie Akerstrom co. at Wilkes-Barre 13.

WILKES-BARRE.—THE NESBITT (Burgunder and Coons, lessees; M. F. Coons, manager): Sis Hopkins 23, John Drew 24.——GRAND OPERA HOUSE (Burgunder and Coons, lessees; M. F. Coons, manager): Huntley Jackson co. 6-11. Plays last half of week: The Fatal Card, Michael Strogoff, and The Tornado; good business; capable co. Vera De Noie Stock co. in Devil's Island, The Three Musketeers, The Tory's Daughter, A Soul for Gold, and Camille 13-18; big business and co.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): Humpty Dumpty 9-11; business and performance good. George Adams, the Adams Sisters, Lillian Walton, J. C. Lloyd, Fielding and Bryan, and Zeda and McDonald made hits in specialties. Sage and Munro's The Prisoner of Zenda 15; large audience; excellent production. Vaughan Glaser, Ruth Aldridge, and Charles C. Brandt deserve special mention. Sis Hopkins 20. Rupert of Hentzau 21. Sousa's Band 23.

PITTSTON.—MUSIC HALL (C. C. King, manager): Charles K. Champlin co. opened for a week 6 in The Curse of Pride to a large and pleased audience. Other plays: In Old Virginia, Only a Private, The Octoroon, Saved, Circumstantial Evidence, My Uncle from New York, and Trapped Among the Miners. Edison's moving pictures 16. Down on the Farm returns 18.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fisk and Beeber, managers): Viola Allen in The Palace of the King 9; S. R. O.; $1,700 house; Miss Allen received an ovation; excellent co.——ITEM: This practically closes the season, which has been successful for the new management, who deserve credit for the excellent manner the house has been conducted.

JOHNSONBURG.—ARMSTRONG OPERA HOUSE (F. Vernon, manager): A Milk White Flag 11 closed the season and made a hit with packed house.——ITEM: F. Vernon, who has leased the Armstrong Opera House for the next two seasons, will remodel the theatre during the coming Summer, endeavoring to make it one of the best playhouses in this part of the State. The past season has been very successful.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, manager): Hearts of the Blue Ridge pleased fair audience 14, and will return 17. Sis Hopkins 18.——ITEM: Waynesburg local talent, under the direction of George F. Knowles, successfully rendered a comic opera 14, with Gertrude Duffy, of this city, in the leading role.

HARRISBURG.—GRAND OPERA HOUSE (S. Appell, manager): Phil Hunter, magician, to fair house 11 (benefit Day Nursery and Kindergarten); fair performance. Manager Appell's road co. gave a good production of Cumberland '61 to a large house 13. John Drew 22. Commonwealth Band concert 23. Sousa's Band 24. Sawtelle Dramatic co. 27-June 1.

SCOTTDALE.—GEYER'S OPERA HOUSE (A. J. Geyer, manager): St. John's Dramatic Association (local) in Little Trump 15; crowded house; excellent production. Annie Sarah Rock, elocutionist, assisted by home talent, 17. Devon's co., under canvas, 20-25. Opera House closes for season 18.

OIL CITY.—NEW OPERA HOUSE (George H. Verbeck, manager): Howe's moving pictures 10 entitled large house. The Drummer Boy of Shiloh 13-15 (local); crowded houses; fair performance. Hi Henry's Minstrels 21.——ITEM: By request, The Drummer Boy of Shiloh will be repeated 16.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee; John Mills, manager): Gus Cohan co. in The Hoosier Girl, Don't Tell My Wife, and A Jolly Good Fellow 13-15; good business; fair co. Irwin French co. in A Runaway Wife, A Jolly Affair, and O'Moore's Courtship 16-18. Elks' Minstrels (local) 22, 23.

BELLE VERNON.—OPERA HOUSE (W. H. Lange, manager): Hearts of the Blue Ridge 13; fair house; performance good.——ITEM: Hearts of the Blue Ridge closed the season here. During the Summer Manager Lange expects to remodel the house, enlarge the stage and increase seating capacity.

BRADFORD.—WAGNER OPERA HOUSE (Fred W. Wagner, manager): It was announced that this house had closed permanently 3, prior to rebuilding; however, Sousa's Band, which was to have appeared at the Lyceum, is now billed for the Wagner 29.

HANOVER.—GRAND OPERA HOUSE (Harry C. Naill, manager): Vogel and Deming's Minstrels 10; excellent performance; large house. Conroy, Mack and Edwards 16-18 canceled. Rose Marven (local) 21. Pinafore (local) 30.

WAYNESBURG.—OPERA HOUSE (J. W. Munnell, manager): The Mikado 14 by C. F. Knowles, assisted by local talent; Harold La Coste and George D. Jenkins made hits; Knowles was roundly hissed for offensive local gags; large house.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): E. H. Sothern in Hamlet 10 to a large and pleased audience. The Eleventh Hour 11, with Walter Woods in the lead, to fair attendance. Hi Henry's Minstrels 17. Gus Cohan's co. 20-22.

LEBANON.—FISHER ACADEMY OF MUSIC (J. M. Neeley, lessee; Charles Haussmann, resident manager): My Friend from India 10; fair house and co. George Adams in Humpty Dumpty 15 returns; large house; excellent co.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrnes, manager): 'Way Down East 11 to capacity; good performance. The Mystic Midgets (local) 17, 18. Down on the Farm 20.

SHARON.—MORGAN GRAND OPERA HOUSE (M. Reis, lessee; S. S. Vail, resident manager): Gus Cohan co. to good business 9-11; pleasing performances. Hi Henry's Minstrels 18.

BROWNSVILLE.—THREE TOWNS THEATRE (H. H. Minehart, manager): Dark.——ITEM: Prices' Show Boat on the Monongahela River, at Brownsville, packed them into a fine performance 13.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Beeson, manager): Hearts of the Blue Ridge 11; medium business; co. poor. Sis Hopkins 17. Walker Whiteside 20.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): A Milk White Flag 10; good business; fair performance. Hi Henry's Minstrels 20.

SHENANDOAH.—THEATRE (Nathan Appell, manager; E. H. Carpenter, resident manager): 'Way Down East 10 pleased large audience. O'Flynn's Stone Wall 16.

DU BOIS.—FULLER'S OPERA HOUSE (A. P. Way, manager): Howe's moving pictures 15; packed house; audience pleased. Sousa's Band 21.

GREENVILLE.—LAIRD OPERA HOUSE (H. W. Holby, manager): Howe's moving pictures 10; large and pleased audience. A Jolly Affair 20-22.

MILTON.—OPERA HOUSE (A. J. Blair, manager): Season now closed. Has been the most successful in years.

JEANNETTE.—EYERS' THEATRE (Thomas Boyd, manager): The Prisoner of Zenda 14; fair business; performance fine. Season closed.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): Dark.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Black Patti's Troubadours 16.

WILLIAMSPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, manager): Dark.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Sousa's Band 29.

COLUMBIA.—OPERA HOUSE (James Crothers, manager): Closed for season.

LOWANDA.—HALE'S OPERA HOUSE (C. T. Kirby, manager): Metropolitan Quartette 14.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bell, Jr., manager): Daniel R. Ryan co. finished a week of good business 11; co. good.——A Bachelor's Honeymoon 14 canceled. Francis Wilson 28 canceled.

WESTERLY.—ELIVEN'S OPERA HOUSE (C. B. Eliven, manager): When We Were Twenty-one to large and delighted audience 9. This closed the regular season, it has been a prosperous one.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): The regular season was concluded a month ago. Manager Keogh has secured for a supplementary season Ray's Comedy and Vaudeville co. 14, 15. Richelieu was presented 17 by a co. of Savannah amateurs for the benefit of the Jacksonville fire sufferers; a small sum was realized.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (S. M. Bear, manager): Hans Hanson 6; fair business and co.; James T. McAlpin was good. Pictures of Paris and the exposition by Harry Randall 8, 9.

DEADWOOD.—OPERA HOUSE (H. M. Bennett, manager): McPhee and Downie's co. closed 8 to good business. Labadie's Faust 17. Pringle's Ideals 20-25.

TENNESSEE.

MEMPHIS.—GRAND OPERA HOUSE (A. R. Morrison, manager): Under Two Flags, by the Hopkins Stock co. was well received 13-18. The vaudeville bill included Davenport Brothers, Miss Duke and Harris, and Baby Hudson. Tin Pan Frog 20-25.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Dave A. Weis, manager): Dark.——EMPIRE OPERA HOUSE (James T. Brady, manager): Ethel Tucker Stock co. in Roanoke and Our Strategists 5-11, fair and pleased audiences. A Southern Girl's Marriage 12-15. The Irish Sergeant 16-19.——ITEMS: Allen Kelly, member of the Ethel Tucker Stock co., who has been ill for the past two weeks, has resumed his duties again.—Oscar Wiley, advance agent for the Arnold Stock co., is spending a few days at his home in this city, recuperating from a severe attack of fever.

WACO.—AUDITORIUM (Jake Schwarz, manager): Dark.——ITEM: The erection of the West End Theatre is progressing rapidly. Manager Jake Schwarz announces its opening June 1.

AUSTIN.—HANCOCK OPERA HOUSE (George Walker, manager): Knowles, hypnotists, 6-11 although return engagement, receipts good. This closes the season.

TAYLOR.—OPERA HOUSE (F. E. Carridine, manager): George R. Wendling 7 in his splendid lecture on Stonewall Jackson to good audience.

PITTSBURG.—OPERA HOUSE (Managed by City Council): Dark.

TEXARKANA.—OPERA HOUSE (A. H. Miller, manager): Season closed.

EL PASO.—MYARS OPERA HOUSE (W. L. Rogers, manager): Cornbown 4-20 26.

UTAH.

SALT LAKE CITY.—THEATRE (George D. Pyper, manager): Harry Corson Clarke, well-known here from his work in stock cos., presented What Did Tomkins Do 9-11 to fair business. Two of the co. having quit in Colorado, their places were satisfactorily filled by Nell Clawson and Lottie Levy, both members of the Salt Lake Opera co. Songs were introduced by both and made hits. Henry Miller 13-15.——NEW GRAND THEATRE: Dark.——ITEMS: Owing to the tumbling down of an old adobe shed at the back of the Salt Lake Theatre, a report was spread that the theatre was falling down. Henry Miller telegraphed to know if he would have to play the other house, and hundreds of telephone messages came to the box-office. There was absolutely no harm done.—Saltair Beach, The Lagoon, Calder's Park, and the Salt Palace will all be ready for business on Decoration Day.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Harry Corson Clarke in What Did Tompkins Do 7; good performance; large house; Lottie Levy Kahn and Nellie Clawson, of Salt Lake City, joined the co. and made their first appearance here, taking their parts well; Mrs. Kahn received an ovation.

VERMONT.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): Mary Howe and Bostonia Sextette Club 22. Hunting for Hawkins 31. Stetson's U. T. C. June 6. Neighbor Jackwood (local) 14.——ITEMS: The Dramatic Club from Dartmouth College will present Hunting for Hawkins under the auspices of the Academy Athletic Association.—Apollo Lodge, No. 2, K. of P., are rehearsing Neighbor Jackwood.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, manager): Murphy and Andrews' Comedians 21.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): A Country Merchant 27.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, manager): McCarthy's Cut 25. A Country Merchant 28. A Bachelor's Honeymoon 30.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): The Giffen co. in Sweet Lavender 13-18 to large and pleased audiences.——BIJOU (John Wells, manager): The Bijou Musical co. is drawing large and pleased audiences 8-13 with A Railroad Ticket as the attraction. Murray-Lane Opera co. 20-25.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, lessee): Eva May Fay 13-18; good business; fair co. In a Balcony 23.

DANVILLE.—ACADEMY OF MUSIC (Neal and Hoyt, managers): Hillyer's Wonders 16-18.

WASHINGTON.

TACOMA.—THEATRE (L. A. Wing, resident manager): Blanche Walsh in More Than Queen 4. Howard Kyle in Nathan Hale 9; fair attendance; audience pleased. Howard Kyle and Jessie Izett made hits.——LYCEUM THEATRE (Dean Worley, manager): Roanoke 5; crowded and pleased house.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Blanche Walsh in More Than Queen 6, 7. La Loie Fuller co. 9; the dancing of Loie Fuller a disappointment; some features of programme good; large business. The Evil Eye 11; good scenery; fair co.; big house.

WALLA WALLA.—THEATRE (Charles F. Van De Water, manager): La Loie Fuller co. 7; good house; performance fair. The Evil Eye 10; good house and performance. Nathan Hale 14. What Did Tompkins do 20.

WEST VIRGINIA.

FAIRMONT.—OPERA HOUSE (M. R. Musgrove, manager): Vogel and Deming's Minstrels 16; crowded house; excellent performance.——NORMAL AUDITORIUM: Schubert Symphony Club 15; splendid entertainment; moderate house.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, manager): Vogel and Deming's Minstrels 13; good business; audience pleased. This closes the season, which has been a fairly good one.

SISTERSVILLE.—AUDITORIUM THEATRE (H. W. Metcy, manager): The Carpetbagger 14 pleased large audience; Tim Murphy received curtain calls. Howard Gould closes season 18.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): The Prisoner of Zenda 10; large and appreciative audience. Tim Murphy 15. Season closes with Rupert of Hentzau 17.

MANNINGTON.—OPERA HOUSE (J. M. Barrack, manager): Vogel and Deming's Minstrels 17.

CHARLESTON.—BURLEW OPERA HOUSE (S. S. Burlew, manager): Tim Murphy 17.

WISCONSIN.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, manager): Harry Shannon co. closed a successful four nights' engagement 8. Plays: The Squire's Daughter, at Dawson City, Rogues' Gallery, and Paradise Regained. Standard Stock co. opened a four weeks' engagement 12, appearing in McNulty's Visit, and A Young Hero to S. R. O. co. comprises G. E. Jacobs, C. P. Conet, F. F. Miller, Paul Hudson, Claude Melnotte, H. E. Cobb, Blanche Olga Bevan, Marie Blair, and Addie Melnotte. The Dudson Stock co. 19-25.

MARINETTE.—SCOTT OPERA HOUSE (Charles T. Greene, manager): A Merry Chase 1; good performance. Vogel and Deming's Minstrels 2; fair co.; S. R. O. At Hi Wilson in The Watch on the Rhine 4; excellent performance; good house. Stuart Robson in She Stoops to Conquer 11, Mr. Robson failed to please the large house present. The Flaming Arrow 13, Little Trixie 18. Midnight in Chinatown 22. La Pearl Combination 27. The Evil Eye 30. Rice and Holland's Minstrels June 4. Nathan Hale 10.

FOND DU LAC.—OPERA HOUSE (T. E. Hafer and H. R. [illegible], managers): Al. H. Wilson in The Watch on the Rhine 9; excellent performance; packed house. Wilson Stock co. opened for a week 11 in Darkest Russia to S. R. O.; other plays: The Soldier's Daughter, She Couldn't Marry Three, Mamie, A Soldier, Queen of a Great City, Under Fire, and A Bachelor's Three Twins. Harry Anderson, singing waiter, in connection, of special merit.

APPLETON.—OPERA HOUSE (John Tulchens, manager): Harry Shannon Stock co. 13-18 in The Squire's Daughter, Paradise Regained, At Dawson City, In the Rogues' Gallery, Camille, and Old Farm-

Allen to good houses so far. Little Hazel and Harry Shannon display exceptional juvenile talent. —ITEM: A movement has been started to build a new opera house during the coming Summer, the plan will no doubt be successful.

WAUPACA.—CITY OPERA HOUSE (E. J. Havenor, manager): Wisconsin Veterans' Home Band, Del. C. Wright, leader, gave a pleasing entertainment to large audience 7. Railroad Jack to large house 13; good performance.—D. D. H. OPERA HOUSE (Alfred Johnson, manager): Dark.—ITEM: Charles W. Ogden starts out for the Summer with his U. T. C. tent show 15.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): Stuart Robson, supported by a fine co., in She Stoops to Conquer to good business 9. Si Plunkard 15.—RINK OPERA HOUSE (John Sellers, manager): Nye and Connor's co. 6-11 in A Man of the World, The Vendetta, A Dangerous Game, East Lynne, Oliver Twist, The New Bad Boy, and Man's Enemy; good co.; fair business.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): The Village Parson 4; small business; fair co. The Flaming Arrow 8; fair house and performance. The Telephone Girl to canceled. The Highwayman 15 canceled. Frank E. Long co. 13-18. When We Were Twenty-one 21. The Evil Eye 25.

WATERTOWN.—TURNER OPERA HOUSE (E. A. Neuman, manager): Elks' Ball 16. Maloney's Wedding Day 19.—CONCORDIA OPERA HOUSE (Blumenfeld and Hilgendorf, managers): N. W. University Band and Orchestra 10; good concert; poor house. La Pearl's Combination in They Want Me 12; refused to play on account of no advance sale.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Standard Stock co. 6-9; good houses for McNulty's Visit, Grit, Myrtle Ferns, and A Hot Time in the Old Town; fair co. Davenport's Burlesquers to good house 11; performance vulgar. Other People's Business 27. Rusco and Holland's Minstrels 28. Si Slocum 30.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): Eight Bells to capacity 8; excellent performance. Al. H. Wilson in The Watch on the Rhine 12; S. R. O.; fine performance. The Flaming Arrow 19.—ITEM: The Watch on the Rhine closed a successful season here.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Al. H. Wilson in The Watch on the Rhine 8; good house and performance. Davidson Stock co. in Moths of Society, Darkest Russia, Cinderella, and Dangers of a Great City 9-13; good business and co. Si Plunkard 18.

LA CROSSE.—THEATRE (J. Strasilipka, manager): The Burgomaster (return) 8 pleased large house. Si Plunkard to fair business 11; moderate performance. Myrkle-Harder co. in The Princess of Patches and Knobs o' Tennessee 13, 14; good houses and co.

MANITOWOC.—TURNER'S OPERA HOUSE (Ed. Zander, manager): Maloney's Wedding Day 10-12; fair business; good co. Charles Gardner in Fatherland 13; fair business; co. good.—OPERA HOUSE (Stephen J. Kranik, manager): Dark.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, manager): The Burgomaster 9 pleased good audience. Al. H. Wilson in The Watch on the Rhine 11; fair house; satisfactory performance.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Al. H. Wilson in The Watch on the Rhine 10 pleased fair house. Ferris' Comedians 20-25.—ITEM: Marcus Ford has gone to New York.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, manager): Entertainment by school children 10, 11. S. R. O. The Village Parson 20.—ITEM: Colonel Sam Ellis, of Minneapolis, is negotiating to put in aquatic amusements at Halfmoon Lake.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): Go-Won-Go Mohawk in The Flaming Arrow 9; full house; audience pleased. North Brothers 20-25.

WAUSAU.—GRAND (P. S. Cone, manager): Stuart Robson 8 pleased a large audience in She Stoops to Conquer. Little Trixie 11, 12; fair houses and performances. Si Plunkard 16. Local concert 17.

GREEN BAY.—THEATRE (John B. Arthurs, manager): Stuart Robson 10; good house; performance not satisfactory. Charles Gardner 15. Si Plunkard 17.

BERRIA.—BERARD OPERA HOUSE (P. E. Berard, manager): May Smith Robbins in Little Trixie 13; good house and co. Fatherland 17. Railroad Jack 20. The Devil's Lane 28.

NEW LONDON.—GRAND OPERA HOUSE (G. E. Lutsey, manager): Little Trixie 8; co. fair; house poor. Railroad Jack 11; good co.; poor house. Other People's Business 17.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): La Pearl's Vaudeville co 13, 14; good business and co. Rusco and Holland's Minstrels canceled. Bruno-Allen co. 30-June 1.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Charles A. Gardner in Fatherland 12; good house and performance. Si Plunkard 19.

BARABOO.—THE GRANDE (F. E. Shults, manager): Si Plunkard 13; large and appreciative audience.

CANADA.

WINNIPEG, MAN.—THEATRE (C. P. Walker, manager): Charles Lindsay, resident manager): Stanley Adams, author of a new musical farce comedy, Dolly Denton's Doings, presented the piece 8, 9. It was well received by large gatherings. Many curtain calls were bestowed on the author and his talented co. of amateurs. The principals were: Rose Murray, Mabel Adams, Miss Chevrier, Mrs. Holloway, Robert C. Campbell, Mabel Holroyde, J. Valinlley, G. A. Fisher, and Stanley Adams. Blanche Walsh 14, 15. The Evil Eye 21. Waraqraph 22-25.—ITEM: The Telephone Girl canceled.—Mr. and Mrs. Kelly, of Kelly's Merrymakers, were in the city recently on their way to the Pacific Coast.—Ernest Seton Thompson appears at Auditorium 27.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, manager): Herrmann Stock co. in A Diamond in the Rough, Lady Audley's Secret, Passion's Slave, and Mother-in-Law 7-11; business light; performances fair. Rossini's Stabat Mater (local) 9; good business and performance. The American Girl opened for three days 13 to a big house; excellent performance. George F. Hall made an unqualified hit. Side Tracked 16-18. Edward R. Mawson co 20; indefinite. This co. will open in In the Days of Nell Gwynn.—MECHANICS' INSTITUTE (R. J. Wilkins, manager): Bostonia Sextette Club 16. Van's Minstrels 17, 18.

CHATHAM, ONT.—GRAND OPERA HOUSE (James F. Cairns, manager): Clara Mathes Stock co. 6-11 did not receive the business it merited. Plays: South Africa, Legion of Honor, Cinderella, Queen of Hearts, Sapho. Clara Mathes was good and was capably supported by R. H. Barlow and co.; specialties excellent; vocal numbers of George Olmi being especially well rendered. Edward P. Elliott in David Harum 15. Phinney's U. S. Band 21. Rusco and Holland's Minstrels 22.

QUEBEC, QUE.—PARA HALL (John E. Walsh, manager): Montcalm, a five-act drama, was produced for the first time by local amateurs 13, 14. The principal scenes are laid in France and Quebec. The play did not score a success. Miss Norton of Boston is the authoress.—ITEM: Manager Charlebois has named his new Summer theatre "The Tivoli Garden." Work is progressing rapidly and the season will open June 10. Vaudeville will be presented. E. W. Varney will be acting manager.

YARMOUTH, N. S.—ROYAL OPERA HOUSE (J. D. Medcalfe, manager): Jere McAuliffe co. terminated a successful engagement 11 to a large and appreciative audience. The bill was Shamus O'Brien, and was carefully staged, showing the co. to advantage. Ravel's Humpty Dumpty 17.—ITEM: J. D. Medcalfe, manager of the Royal, was in town 10.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Willson, manager): The Man from Mexico 9; good business and performance. Svingall, hypnotist (return), 6-11, except 9, to capacity, and plays a third return of two nights 17, 18; he has made the hit of the season.—ITEM: "Sevengall," hypnotist, will in the future be known as Svingall.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medcalfe, manager): Ravel's Humpty Dumpty 9-11; fair business and performance; co. not yet thorough in their roles; specialties good.

GUELPH, ONT.—ROYAL OPERA HOUSE (A. J. Small, lessee; S. Manning, manager): The Man from Mexico 7; fair house and co. Sousa's Band 17. The Silver King 20. Philharmonic Society 27.

VICTORIA, B. C.—THEATRE (Robert Jamieson, manager): The Evil Eye 3; good business and performance.

LINDSAY, ONT.—ACADEMY OF MUSIC (Fred Burke, manager): Stetson's U. T. C. 11; fair performance; big business. B. N. Shaw co. July 1.

GALT, ONT.—SCOTT'S OPERA HOUSE (R. McMillan, manager): Clara Mathes co. 13-18 to good houses; fair performances. The Silver King 21.

KINGSTON, ONT.—VICTORIA THEATRE (D. P. Branigan, manager): Harry Lindley co. 6-11; fair co. and business. Stetson's U. T. C. 17.

STRATFORD, ONT.—THEATRE ALBERT (A. Brandenburger, manager): Stetson's U. T. C. 9; performance and business fair. Sousa's Band 17.

OTTAWA, ONT.—GRAND OPERA HOUSE (Joseph Frank, manager): Tennessee's Pardner 17, 18.

CHAWA, ONT.—OPERA HOUSE (J. W. Babcock, manager): J. Williams Macy 14.

PETROLIA, ONT.—VICTORIA OPERA HOUSE (Dunlop and Hutchcroft, booking agents): Dark.

LONDON, ONT.—OPERA HOUSE (Alex. Harvey, manager): Local entertainment 11.

ARENA.

OKLAHOMA CITY, OKLA.—Walter J. McDonald's Circus did good business 10; fine small attraction.

FRANKLIN, PA.—Walter L. Main's Circus 13; big business; good performance.

CORNING, N. Y.—Walter L. Main's Circus 11; good performance; big business.

JEANNETTE, PA.—Harry Bowman's Vaudeville Circus opened their season under canvas 11 to S. R. O.; good performance. The following is the complete roster: Harry Bowman, proprietor and manager; Charles Cribes, in advance with two bill posters; Clyde Bowman, treasurer; Jacob Bowman, ticket taker; George Bowman, boss canvasman; Milt Donohan, in charge of stock, and the following performers: Staley and educated horses, Frank Carey, Edgar Smouse, Bert Bacon, Frank (Hay) Breining, James Flowers, and George Kern, and Smouse's Band of the following musicians: Edgar Smouse, Arthur Rogers, Will Pelfer, Leo Dechatan, Arthur Bosco, Jess Coy, Charles Miller, and George Bowman.

SALEM, O.—John Robinson's Circus 13; packed tents; fair performance.

CHILLICOTHE, O.—Harris' Nickel Plated Circus 7; packed tent; good performance.

VIRGINIA CITY, NEV.—Norris and Rowe's Trained Animal Show 9; two performances to big business; performance good.

JACKSONVILLE, ILL.—Pan-American Shows 13 packed the tents; performance not up to expectations.

WABASH, IND.—Gentry's Dog and Pony Show 10 gave two creditable performances to good tents.

CHAMPAIGN, ILL.—Pawnee Bill's Wild West to large crowds 9; performances good.

CARSON CITY, NEV.—Norris and Rowe's Trained Animal Show 10; crowded tent; fine performance.

PORTSMOUTH, O.—Harris' Nickel Plate Show to capacity at both performances 8 at popular prices; Billy Fitzgerald, of this town, appeared with the show and scored a hit.

WARREN, O.—John Robinson's Shows 11 played to good business at evening performance; rain in the afternoon. The show was satisfactory. Mayor Ward shut up an exhibition in the side show. One of the performers was thrown from a horse and badly injured.

WILLIAMSPORT, PA.—Walter Main's Circus 14; fair business; pleased attendance.

DECATUR, ILL.—Pawnee Bill's Wild West 9 pleased large crowd.

WARRENSBURG, MO.—Schiller Brothers and Orris Railroad Show, a new aggregation, gave their initial performance here 6; creditable performance; fair business.

CHARLESTON, W. VA.—Sturgis Cincinnati Carnival co. 13-18 to large audiences; satisfactory exhibitions.

UNIONTOWN, PA.—Wallace' Circus 13 to capacity; first-class show.

MATTOON, ILL.—Pawnee Bill 10 pleased big crowd.

LEWISBURG, PA.—Walter L. Main's Circus 15 performed before large tents; fine entertainment.

LOGAN, O.—Tedlon and Gettle's Circus opened their second season at Nelsonville 9, 10 to packed houses. Showed in Logan 11; big business; fine performance.

LAS VEGAS, N. M.—Gentry's Dog and Pony Show 9; good business; audience pleased.

ROCKVILLE, IND.—Schiller Brothers and Orr's Circus 13; large and pleased crowds.

WATERLOO, IA.—Gentry's Dog and Pony Show 11; large houses; performance pleased.

ONEONTA, N. Y.—Ringling Brothers' Circus pleased crowded tents 15.

ONEIDA, N. Y.—Sig. Sautelle's Circus made their annual visit 15 and gave two excellent performances to large attendance.

ST. PAUL, MINN.—The Gentry Brothers' Trained Animal Show began a week's engagement 13, opening to capacity of the commodious tent. This show always gives a good exhibition, and this season possesses many new and novel features; the animals show remarkable intelligence and excellent training, and this year surpasses their previous attainments. The performance is worthy of the large patronage it is receiving.

RENO, NEV.—Norris and Rowe's Trained Animal Shows 8; crowded tents; fair show.

WASHINGTON, O.—Robinson's Circus 10 to very large business.

EVANSVILLE, IND.—Buffalo Bill's Wild West 11; good audiences and performance.

SCHENECTADY, N. Y.—Ringling Brothers' Circus 16; full tents; good performance.

BRIDGETON, N. J.—Hargreaves' Circus 14; fair attendance; good show.

FT. WAYNE, IND.—Gentry's Dog and Pony Show 14; big performance and attendance.

WILKES-BARRE, PA.—West Side Park: Ringling Brothers' Circus 13 drew capacity business and gave satisfaction.

MCKEESPORT, PA.—Wallace's Circus pleased large and enthusiastic crowds at two performances 14.

ELMIRA, N. Y.—Walter Main's Circus 13; large patronage. Lee's Circus 16 failed to appear.

GALION, O.—Sipe's Pony and Dog Shows 11; business good; performance satisfactory.

CONDUCTOR, O.—John Robinson's Circus to two fair crowds 8; fine circus. One of the equestrians was slightly hurt during the evening performance. She slipped and fell to the ground, the horse stepping on her foot.

DIXON, ILL.—Ament's Circus 9-11; good business; performances satisfactory.

DES MOINES, IA.—Gentry's Dog and Pony Show 8-10; good performances and business.

TARENTUM, PA.—Merchant's American Shows 16 pleased good crowds.

INDIANAPOLIS, IND.—Gentry's Dog and Pony Show 6-11; crowded tents; delighted audience.

NOTES.

Walter L. Main was arrested at Elmira, N. Y., May 13 and fined $200, for feeding oleomargarine instead of butter to the employes of his circus.

The authorities of Pottsville, Pa., are making war on circus posters. Last week the Chief Burgess of that Borough emulated New York's Magistrate Jerome and made a raid on the billboards, carrying off all that projected over the building line. Walter L. Main's Circus came to Pottsville May 10, and Buffalo Bill's Wild West is booked for June 9. The rival advance agents deluged the borough with posters, and the city fathers decided that there could be too much of a good thing.

Thomas Howell, of McKeesport, Pa., an employe of the Wallace Show, had two legs broken by one of the wagons running over him May 13. Mrs. Bowman, snake charmer with the same co., fractured her wrist during the afternoon performance 14.

The United States Consul-General at Santo Domingo reported to the State Department last week that he had given assistance to Charles A. Stanton and George Miller, who were destitute, and claimed to have been abandoned by an American circus touring the West Indies. Stanton died of fever shortly after, and Miller is at work on a farm near Santo Domingo.

LETTER LIST.

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News—The performance last night was essentially a triumph for Miss Daisy Lovering, the Cigarette of the production. She entered into the spirit of the role with charming abandon, but at no time did she exaggerate this side of the character. Her conception of the role is entirely original; it is not copied. It is a creation of her own, and it is a faithful portrait of the character as drawn by Ouida. In the stronger scenes she imparts to her lines a deft touch that makes itself particularly effective.

Wisconsin—This is Daisy Lovering's week at the Academy of Music. In the role of Cigarette, in Under Two Flags, this little actress finds herself fitted with a part admirably suited to her capabilities. She made her first appearance in it last evening. Her efforts were crowned with success, for she made an undeniable hit.

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IN UNDER TWO FLAGS.—Miss Creighton, as Cigarette, was seen in one of the best pieces of work she has done this year.—*The Inquirer, April 23.*

Miss Creighton gave a notable performance of Cigarette, imparting to it all abandon and native grace, and all the heroism with a spice of devilry which distinguished the character.—*The Press, April 23.*

In the third act Miss Creighton is great, and her acting added to the interest and raised the very large audience to the highest pitch when the climax was reached.—*The Item, April 23.*

Miss Creighton as the loving, reckless vivandiere was *great*.—*Eve. Telegram*, April 23.

PLYMOUTH REA

SORROWS OF SATAN—Diana Chesney, the absurdly overdrawn American girl, is acted naturally by Plymouth Rea who is a young lady of attractive appearance and personality, with magnetism enough to make the absurd comedy infectious.—*San Francisco Chronicle, Feb. 3, 1901.*

Miss Rea was a plain American girl—her Diana Chesney was perfect.—*Richmond News, Sept. 17, 1900.*

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A NIGHT OFF.—Edmund Breese as Marcus Brutus Snap, the actor manager of unlimited abilities, gained unbounded applause for his skill in realizing all the possibilities of the character, and his make-up, his delivery of the mock heroic speeches and absurd poses, all combined to convulse the audience whenever he took the centre of the stage.—*Boston Journal, May 7, 1901.*

Mr. Edmund Breese, that gentleman of inspiring vitality and astonishing versatility, is having a few more innings at the Castle Square this week, where he is playing Marcus Brutus Snap in A Night Off. Never, I will venture to say, were the flamboyant speeches of the actor manager delivered with more unction, or to more appreciative applause.—*Boston Journal, May 18, 1901.*

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